

IN MUSIC NEWS

FEBRUARY 1, 1997

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

### At 10, The Knitting Factory Is A Powerhouse Of New Music

NEW YORK-In 1988, the Knitting Factory's second year as an avant-

garde music venue and eatalyst for the downtown seene here a show ran on Japanese TV describing the club as the latest jazz hot spot. Shortly thereafter, a busload of about 50 tourists arrived at the Knit's door om Japan, looking to hear some of the new

jazz. But that night, the elub was hosting a rock band, one at that, characteristically follow ing a booking policy that sought to bridge genres on either side of the

Within the first feedback-laden minutes of Sonic Youth's set, about 25 of the Japanese visitors streamed out of the Knitting Factory onto the sidewalk on Houston Street, their mouths

agane and their fingers in their ears. It was a moment the club's owner, Michael Dorf, will always hold dear. The important thing wasn't that half of them ran out, but that half of them staved and appreciated what they heard," Dorf says, "We were able

### BBC's 'Country Night' Expected To Spur Sales

■ BY PAUL SEXTON

LONDON-For a full week starting

Jan. 18, Dolly Parton has been telling British television viewers, "If you thought country music was all 'yeehaw' and cowboy

boots, you've got a surprise coming The surprise arrived Saturday (25) on BBC2, for which that night was "Country Night."

That was the title of an ambitious themed evening of programming mounted by the state broadcaster from (Continued on page 82)

music that they never would have come into contact with otherwise. I've

always thought that if we continue that, we'll be doing our job." In February, the Knitting Factory marks a dceade of doing its job

tal of new music: experimental jazz and rock, contemporary classical and ethnic sounds, as well asand most important-varus hybrid forms. From John Zorn to ssandra Wilson, from Bill Frisell to

well enough to become.

arguably, the world capi-

Medeski, Martin & Wood, dozens of vital improvisers have chased their muses and developed their followings at the club, And rock bands from the Pixies and Indigo Girls to Soul Coughing and Skeleton Key opened ears early on from the Knitting Factory stage. Typically, the club's manifold (Continued on page 74)

### **Retail Eager For Live's Set** Radioactive CD Seen As Strong Seller

 BY MELINDA NEWMAN Mart. "In my mind, they've always people.

NEW YORK-Retailers are fervently hoping that Live's highly anticipated third album, "Secret Samadhi," due Feb.

18 on Radioactive/ MCA, will help bring them out of the dol-"This album might start the ball rolling. Everyone's eyes are

on U2, but Live is the one to first get some people back in the stores," says Vince DeLeon, buyer for Harmony House's superstores.

"This album is going to be pretty

strong out of the hox," agrees John Artale, buyer for Carnegie, Pa.-based National Record

While such comparisons may be irksome to Live (whose members are admitted U2 fans), retailers and radio programmers inevitably draw unprovoked comparisons between the two groups. Most see Live

as U2's beir apparent. The two bands share strikingly intense yet melodic songs,

been a baby U2, and similarly to

U2, they definitely speak to a lot of

often peppered with spiritual, ques tioning overtones. BILLBOARD EXCLUSIVE The comparisons are especially heated now



### Soundtrack Boom Offers **Exposure For R&B Acts** featured Braxton's "Give U My

BY J.R. REYNOLDS

LOS ANGELES-In the last five years, the number of soundtracks in the upper reaches of the Top R&B Albums chart has exploded.

That's good news for record coms, not only because the all are often strong sellers, but also because they can serve as powerful marketing vehicles for introducing promising new artists to consumers and raising awareness of veteran acts outside their already established fan hasne

" 'Boomerang' helped launch the career of Toni Braxton," says Columbia marketing VP (U.S.) Demmette Guidry of the 1992 soundtrack that

Heart" and "Love Shoulds Brought You Home," "We hope to do the same with Cassie on our upcoming 'Love Jones' soundtrack. Cassie's debut solo album hasn't been scheduled yet, but we want to begin gar-

nering some early exposure for him, Columbia will release "Love Jones" March 11; in addition to Cassie, the soundtrack features Maxwell, Dionne Farris, Kenny Lattimore, Groove Theory, Cassandra Wilson, Me'Shell Ndegéocello, Brand New Heavies, and the Refugee Camp All-Stars featuring the Fugees' Lau ryn Hill and vocalists Melkey and

(Continued on page 67)

### All-Stars Belt Big Hits On VH1 B'cast Event ■ BY BRADLEY BAMBARGER

NEW YORK-"It was a blast," enthus

es Sheryl Crow about singing her



Bobby Keys, and other luminaries in the City Of Hope/VH1 All-Star Garage Band. And that seems to be the exuberant consensus with the rest of the su group-which included John Mellen

### BILLBOARD EXCLUSIVE

Bryan Adams, Molissa Etheridge, Don Henley, Eddie Van Halen, and Tony Rich, among others-(Continued on page 85)



YOUR DISCIPLINED BREAKDOWN

MARCH II.







### CONGRATULATIONS TO OUR GRAMMY NOMINEES





QUINCY JONES



**THE WINANS** 



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FROM THE QWEST FAMILY



### No. 1 IN BILLBOARD . THE BUILDOARD 200 . TRAGIC KINGDOM • NO DOUBT BLUES \* HER PYCHISTIE \* PROCY SCOTT-ADAMS \* HISTORICA CONTEMPORARY CHRISTIAN COUNTRY 32 \* THE \* LEADN DIMES \* OR GOSPEL 41 HEATSEEKERS \* RIVERDANCE + BILL WHIELAN + CRUTIC HEATTHEAT KID AUDIO 53 THE BILLBOARD LATIN 50 39 POP CATALOG -\* GREASE + SOUNDTRACK + HOUSE R&B A SUMMER DEASON & SOURCEMENT A SUST TOWN 37 \* NATURAL MYSTIC - BOB MARLEY & THE WALLERS - TUT GONG \* RIVERDANCE • BILL WHELAN • CRUTIC HEART 37 • THE HOT 100 • A LINESPEAK BOY MEAST & TONI PRAYTON & LINES ADULT CONTEMPORARY 70 **ADULT TOP 40** 70 \* DON'T SPEAK • NO DOUBT • MAK COUNTRY 34 NOBODY KNOWS • KEVIN SHARP • 143 DANCE / CLUB PLAY 30 \* THE BOSS • THE BRAKTONS • ABANDS DANCE / MAXI-SINGLES SALES 30 . UN-REFAK MY HEART . TONI BRAXTON . IAVACI 38 ENRIQUE IGLESIAS . FONOVISA 26 \* I BELIEVE I CAN FLY • R. KELLY • WARNET SUNST / ATLANTO \* CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEATURING MASE) • MO BOY 28 ROCK / MAINSTREAM ROCK TRACKS 71 ACHICAT . THE WALLED OWNERS . WHEN ROCK / MODERN ROCK TRACKS \* DISCOTHEQUE • U2 • SUNO 71 · TOP VIDEO SALES · **HEALTH & FITNESS** 41 MUSIC VIDEO SALES LES MISERABLES: 10TH ANNIVERSARY CONCERT VARIOUS ARTISTS + COLUMBA TRISTAR HOME VIOLO RECREATIONAL SPORTS THE BOCK • BUTNA VISIA HOME VICEO No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

CLASSICAL CROSSOVER \* STAR WARS A NEW HOPE
LONDON SYMPHONY ORCHESTRA (WILLIAMS) \* RCA VICTOR

> JAZZ
>
> \* QUARTET • PAT METHEMY GROUP • GETTIN JAZZ / CONTEMPORARY

★ LINUS & LUCY - THE MUSIC OF VINCE GUARALDI GEORGE WINSTON • DANONS CAL

### **Restless Gets New Owner, New Distributor**

### Purchase By Regency Primes Label For Soundtrack Biz

### ■ BY CRAIG ROSEN

LOS ANGELES-Buoyed from its acquisition by Arnon Milchan's Regency Enterprises and a newly inked distribution deal with BMG. Restless Records is primed for expansion and an entry into the lucrative soundtrack business.

While the Hollywood, Calif.-based Restless had been in negotiations for months with Regency, a successful film production company, the label's pact with BMG for dis-

tribution was a surprise move. Since Regency's films are distributed by Warner Bros., and Restless owns a 20% share of Alternative Distribution Alliance (ADA)—a joint venture with Warner Music Group and Sub Pop Records—it was long believed that Restless would ink with WEA

At one point, Restless was also being courted by Columbia Records.

"It just felt right," says Restless co-president/CEO Joe Regis of the pacts with Regency and BMG, which were announced ultaneously. Milchan and Strauss Zelnick, president/CEO of BMG Entertainment North America, had a relationship that helped seal the deal.

"Arnon and Strauss Zelnick hooked up over the holidays, and there was just a genuine enthusiasm for this deal from the top," says Regis, who, along with Restless copresident/CEO Bill Hein, held a subsequent meeting with BMG Distribution president

Pete Jones We have the best repertoire we've ever

had right now, and it's a great time to be in business with a major distributor," Regis adds. "We're poised for significant growth." Jones is also enthused about the opportunities. "Restless is an exciting young label with additional resources," he says. "It is going to be terrific for us. The first release under the new deal will

be Lori Carson's "Everything I Touch Runs Wild," which is due March 25 As a result of its new affiliation with BMG. Restless will sell back its 20% share

of ADA Feb. 28. Regis calls the parting with ADA, which he helped found, "bittersweet."
On March 1, BMG will make available through its system Restless' current releases by the Golden Palominos, the Moog Cookbook, and the Penny Dreadfuls.

In addition, on April 15, Restless will relaunch, via BMG, key catalog titles by Soul Asylum, the Replacements, They Might Be Giants, Flaming Lips, the Dead Milkmen, Babes In Toyland, the Jayhawks. and Ween. Some of the titles will be offered at a midline price.

For Milehan-whose Regency is partnered with Australian businessman Kerry Packer, Korean electronics company Samsung, European TV business KirchGroup, and athletic brand

Puma-the purchase of Restless from Regis and Hein represents the fulfillment of a 2-year-old

dream While the acquisition of a record arm to produce soundtracks for its films was a logical inspiration behind the deal,

Milchan says that he "didn't want to come in just for soundtracks . . . We were lo ng for a legitimate record company, like Restless, with a specific taste that we can build on and from with mainstream distri-

Before pacting with Restless, Milchan says, he considered a number of other options. He had discussions about forming

a label with Elektra and such music industry heavyweights as producers Don Was and David Foster and manager Peter Asher. "But every time, [they talked to us]

because of the muscle we had as a movie company, and it always felt wrong," he says. The combination of Regency with Restless, Milehan says, is comparable to the

growth of Interscope, a film company that launched a successful record company. With Warner Bros., Regency has pro-duced or co-produced such hit films as "Tin Cup," "A Time To Kill," "Heat," "JFK,"

The Client," and "Free Willy. According to Milchan, Regency acquired Restless for a price between \$10 million and \$15 million, in eash and shares of Regency stock. "But that's not what is important, he says. "What's important is that we are going to put millions of dollars behind the

It would have been "unfair" to Restless to pact with WEA simply because Regency has ties to Warner Bros. with its film busi ness, Milchan adds. "We wanted to be (Continued on page 18)

### **Barbis Heads New P'Gram Unit** Will Run A&M Associated Labels

### ■ BY IBV LICHTMAN

NEW YORK-John Barbis, who left his post last fall as president of PolyGram's Island Records unit, remains in the Poly-Gram family as president of a newly creat-ed division, A&M Associated Labels. The division will pro-

vide marketing, sales, and promotion support for the Polydor and Rocket labels. The division's scope could eventually grow to include other label entities within the PolyGram orbit or

arrangements with outside companies. Barbis expects to make a permanent tran-

sition from New York to Los Angeles, where A&M chairman/CEO Al Cafaro is headquartered, by the end of February. "Because of Rocket's New York home base, I'll be bicoastal, spending at least one week a month in New York, a reverse of my prac-

tice at Island," says Barbis, who will report to Cafaro. Most of Barbis' music industry career has

centered on the West Coast. Patrick Jordan, director of operations for A&M Associated Labels, is also relocating to the West Coast. Barbis says the A&M Associated Labels "head count won't be large—sort of like [the recently established] 550 label at Sony or

early Reprise." A&M Associated Labels' staff of approxmately 25 employees is drawn from existing Polydor promotional and sales execu-Among the executives at the new venture

who previously worked for Polydor are Dave Darus, VP of promotion; Barry Lyons, VP of rock promotion; Mark Chotiner, West Coast regional director of promotion; and John Rotella, VP of sales. These executives now report directly to Barbis.

Former Polydor regional staffers also reporting to Barbis are Jeff Davis, director of promotion/Chicago: Steve Stoff, South-(Continued on page 77)

### THIS WEEK IN BILLBOARD

### 'PRIVATE PARTS'-THE SOUNDTRACK be preceded by the release this month of the soundtrack, a mix

Shock lock Howard Stern's upcoming movie "Private Parts" will of classic and modern rock. Anticipating heavy demand, Warner Bros. has prepared a major promotional push. Special correspon dent Jim Bessman reports. U.K.'S ALTERNATIVE OUTLET London's last FM license has been awarded to Xfm, the city's first

atternative rock broadcaster. Correspondent Mike McGeever has

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### Truce Reached In Mechanicals Debate

Direct Distribution To Be Ended For Cooperation BY JEFF CLARK-MEADS

CANNES-A cease-fire has been declared

in Europe's mechanical rights war. At a summit meeting held here during MIDEM. agreement was reached that the controversial system of direct distribution will be abandoned in return for a concerted effort from the collecting societies to reduce their mission rates.

The company at the center of the contro versy, PolyGram International Music Publishing, has also agreed that as part of the seace it will withdraw its complaints to the European Commission about alleged illegal restrictive trade practices from two of the continental European societies (Billboard,

Jan. 25). The new peace was hammered out at an allday meeting Jan. 21 in a hotel opposite the Palais des Festival, where MIDEM took place Jan. 19-23. Represented at the meeting were senior executives from all the major publishers and the heads of the mechanical royalty collecting societies from the U.K. and the European continent

At the core of their discussions was direct distribution, the service offered by the U.K.'s Mechanical Copyright Protection Society (MCPS), which deprives the group's sister societies on the European continent of traditional revenue streams. Under direct distribution, mechanical royalties paid by a record company through a pan-European license to MCPS are sent directly to the relevant publisher anywhere within the European Union instead of going via the intermediary of the ollecting society within that country. Though MCPS had offered the service to all its mcm bers, only PolyGram Publishing took up the

Asked whether the dismantling of direct distribution is a defeat for MCPS, chief executive John Hutchinson says, "It's not a defeat. because there have been major concessions by the [continental] European societies."

Those concessions entail an agreement that all the societies within the EU, including MCPS, will work together to reduce the aver age commission rate. A proposal document prepared by French body SACEM/SDRM says that for pan-European licensing deals, the continental societies now work on an average commission rate of 8.34% of mechanicals revenues. The Cannes agreement says that this rate should be reduced to 6.9% by July, to 6.2% by the end of 1998, and to 6% by July 2000. MCPS already operates on a 6% rate. The proposal document notes that there is a wide variation of commission rates across the continental European bodies.

The leader of the continental societies. SACEM/SDRM president Jean-Loup Tournier, says he is relieved that the Cannes agreement means all the collecting societies within the EU are united once more. "This deal puts an end to the big battle," he says. That big battle had seen the MCPS and Poly-Gram Publishing largely ostracized by their peers, MCPS was excluded from the board of pan-European authors body BIEM, and SDRM terminated its reciprocal rights representation deal with the British body (Billboard, Jan. 18).

Achieving the Cannes agreement's aims will not, though, be without pain. Tournier is already warning that it will cost jobs, saying that SACEM/SDRM staffers who retire or leave the company will not be replaced. Other collection society executives were privately indicating as MIDEM came to a close that they, too, expected to cut jobs.

Tournier pledges that the societies will not increase commissions on other revenue streams to compensate for reducing their share of mechanicals revenue. Despite its potential impact on jobs, the

peace is being widely welcomed. Says Hutchinson, "Everybody has won, Our objective was to get more money more quickly to copyright holders and at a lower cost. The new deal goes a long way toward achieving

Reinhold Kreile, president of German soci-ety GEMA, says, "I think it was the best result we could reach. We have established a peaceful situation for the next four years. By then, the market situation will have changed, and we will have adapted. We are going to have a better system of collective adminis-

Luciano Bideri, president of Italian body SIAE, welcomes the normalization of rela tions, observing, "To quote Shakespeare, all's well that ends well."

### MIDEM '97

Such an ending was not quickly achieved Tournier says that all the societies have long been aware of the publishers' desires for lower commission rates. Following the introduction of direct distribution in July, leaders of the continental European bodies met with the heads of the six major publishers in New York in October then again three days later in Paris. He says that the proposal document issued under his auspices to the Cannes meeting was a product of those discussions with the publishers While the Cannes accord is subject to rat-

ification by the boards of the major publish-

ers, it already has been embraced by the company most likely to oppose it, PolyGram Publishing Crisnin Evans, director of legal and business affairs for PolyGram, says, "This deal will produce systems as fast as direct dis-

Part of the new arrangement is that the societies that previously made payments on a cycle of six months or longer have, according to the proposal document, "unanimously pledged to observe periods equal to or short-er than six months."

Of PolyGram Publishing's complaint to Europe's competition authority, DG4, Evans "The complaint will be withdrawn when there is nothing to complain about."

PolyGram has asked DG4 to investigate the alleged restrictive practice elements of SDRM's termination of its reciprocal representation deal with MCPS and the withholding of rebates said to be owed to PolyGram's record arm by Scandinavian mechanical soci-ety NCB. PolyGram Publishing's complaint claimed that both these actions had been taken in retaliation for the company's pivotal role in direct distribution (Billboard, Jan. 25).

NCB managing director Thorkil Emborg said Jan. 21 that his company had not yet heard from DG4. However, of the Cannes accord, he said, "We're happy with this solution." Noting MCPS' expressed desire to assist the continental societies in creating officiencies, Emborg added, "It benefits all of us (Continued on page 76)

### **CONVENTION CAPSULES**

A roundup of MIDEM news compiled by Emmanuel Legrand, Christian Lorenz, Jeff Clark-Meads, and Mike McGeever in Cannes.

NEW VID CHANNELS FOR BRITAIN: MTV Europe is set to roll out two music channels targeting the U.K. market before the end of the year, it was officially announced at MIDEM. MTV in the U.K. will replace the broadcaster's current northern service, which carries MTV Europe. The new programming will be geared to the musical tastes and lifestyles of Britain's 16- to 34-year-old age group, according to the announcement.

The second channel, M2, will be imported from the U.S., where it was launched in August of last year (Billboard, May 4, Sept. 7, 1996). This channel's programming will be "free form" and include clips featuring alternative music, B-sides, and some current hits, according to MTV Networks chairman Bill Roedy.

FUND FOR FRENCH INDIES: French Minister of Culture Philippe Douste-Blazy announced at MIDEM the creation of a yearly 2 million francs (\$370,000) fund dedicated to helping finance French independent music production. The fund will be financed by the Ministry of Culture (contributing 800,000 francs) and the FCM, an industry-financed organization supporting musical creation (1.2 million francs). Bernard de Bosson, president of indebut is far from what the situation requires." De Bosson says that to really answer the needs of indies the fund should operate with no less than 20 times the original amount. De Bosson says that the best system, already operational in the cinema industry, would be to create a tax on record sales, the proceeds from which could finance the fund. This tax could be implemented if the value-added-tax rate on music were lowered, according to de Bosson,

THIS YEAR'S MIDEM DREW 9,481 participants representing 3,904 companies, according to the Reed MIDEM Organisation (RMO). In terms of exhibit space, Japan's Avex D.D. was the largest firm in attendance. Meanwhile, RMO chief executive Xavier Roy says that he expects 2,500-3,000 individual participants at the MIDEM Latin America & Caribbean show in Miami Beach, Fla., in September. He adds that Reed MIDEM has no plans for events elsewhere in North America.

SLAND READIES FOR ANNIVERSARY: Island Records has announced a three-year cam paign leading up to the label's 40th anniversary in October 1999. As part of the campaign, the company plans to release seven compilation albums highlighting the label's development from its first single, a juzz side by Jamaican guitarist Ernest Ranglin in 1969. The first of these compilations covers 1959-63 and will be released in June. The second is

scheduled for release in October. In addition to the compilation series, Island plans to issue three tribute albums of contemporary artists covering the hits of the label through the years. The first will be released in September.

FUGEES TO PERFORM AT ECHO AWARDS: International hip-hop stars the Fugees will perform at the sixth German Echo Awards show in Hamburg March 6. Werner Hay, managing director of the German Phonographic Academy, which organizes the event, says, "We are extremely happy about the strong interest in Echo. We have received more inquiries from artists who would like to perform at the awards than we actually can fit into the schedule. Hay and Phonographic Academy chairman and Warner Music Germany managing director Gerd Gebhardt say that they resist the temptation to let top names rule the shox, and that they make a point to reserve time for new tallent. Hay explains, "Introducing new artists to our audience remains our prime target."

# JEVVE pieces of you double platinum Released February 1 49 weeks and counting on the Billboard 200 chart GRAMMY AWARD NOMINEE Best New Artist & Best Female Pop Vocal Performance AMERICAN MUSIC AWARD NOMINEE Favorite New Artist - Pop/Rock TWO TOP 5 SINGLES "Who Will Save Your Soul" "You Were Meant For Me" MTV & VH-1 Over a year of constant exposure Management: Inga Vainshtein & Lenedra Carroll

### William Morris Agency To Launch Record Label

■ BY DON JEFFREY

NEW YORK...The William Morris Agency a major talent firm that renresents musical artists on tours and in film and TV appearances, has made the unprecedented decision to start a record label

The firm, whose clients include acts such as Whitney Houston. Sheryl Crow, Stone Temple Pilots, Mary Chanin Carpenter, and the Eagles, disclosed its plans for a

record company after receiving clear once from a nerformers union on Jen

Richard Rosenberg executive VP of William Morris and head of its music department, says the agency has not yet signed any artists, hired any executives, or forged a distribution deal, but he adds that some details will be announced within a few months. He declines to reveal the projected investment in the venture.

(Continued on page 82)

### **Paradigm Expands Via** Label. Web Site Buys

NEW YORK-In the last month. Paradiom, a year-old music company, has acquired a label, an Internet music site, and appears to be planning en initial public offering.

In its first label acquisition, Para-

digm has bought Big Deal, a New York-

based indie specializing in power pop. Terms of the deal were not released. but the move allows



Paradiem to form a division called Paradigm Associated Labels (PAL), which includes Par-

adigm Records and Big Deal, PAL also handles marketing and distribution for indie label Evil

The company also recently formed Archive Recordings. That label, which is not part of PAL, owns the rights to 4.000 rock concerts, which will be culled for release in

the form of live albums. The first titles from Archive will be lise concerts of Deep Purple and Nils Laforen Even. tually, Archive will release about 40 albums a year. Paradigm has



also acquired SonicNet, an onli site that was owned by Prodigy Ser-vices Corp. and Sunshine Interactive

Network. According to published reports and sources, Paradigm is planning to hold a public offering that could raise \$12 milion in cash to finance its plans. When Paradigm was formed by Tom McPartland, a former BMG executive whose responsibilities included overseeing BMG Ventures among other duties, he said that the company would contain labels and a new media production division, and focus on nontraditional music

programming.

The company was financed by a \$3 (Continued on page 83) Fox Planning

### Start-Up Of Kid-Vid Label BY SETH GOLDSTEIN

**Buena Vista** 

**Pumps Up Its** 

Video Promos

LOS ANGELES-Facing increased

competition for consumer video dollars

Buena Vista Home Video has put

together its largest promotional game

16. has been off the market since the

The extensive plan also includes two-

ack configurations of fourth-quarter

Disney titles which will have a mini-

Rice. "The Value Packs provide huge

savings and customer loyalty for the

(Continued on page 75)

'It stands to reason that you want to reward Disney buyers," says Buena Vista senior VP of marketing Dennis

mum advertised price of \$24.99.

■ BY EILEEN FITZPATRICK

plan ever in hopes of

spurring sales over

the next seven months.

release or repro-mote 36 titles, including a second

direct-to-video

Winnie The Pook

fasture and "Sleen ing Beauty." The latter title, due Sont

late '80e

Buena Vista will

NEW YORK-There should be a new

video kid on the block this year.
Twentieth Century Fox Home Entertainment plans to introduce a children's label in 1997, according to president Robert DeLellis. Under its banner will be consolidated all the programming that Fox Home Entertainment has already released, including the best-selling Goosebumps series and the most recent addition, the Saban Entertainment catalog

"We're formulating the plan right now," says DeLellis.

The Saban agreement is the first of

several that DeLellis expects to announce over the next few months. By itself, the Saban agreement is "a major, major venture," he adds, giving Fox Home Entertainment access to 3,700 half-hour children's shows, produced (Continued on page 83)

### Court: No Distribution For 'Cops' Competitor LOS ANGELES-The producers of

the video series "Cops" have arrested the sale of a competing product from Diamond Entertainment.

Under a preliminary injunction granted on Jan. 21 by U.S. District Court Judge Gary L. Taylor, Diamond must halt distribution of "Real Cons In Action" because it "incorporates the look, design, and feel" of the Bar-

bour/Langley produced "Cops," according to court papers.
"Cops" is distributed by Real Entertainment, a recently formed video off-shoot company of Barbour/Langley

Productions In the complaint, Barbour/Langley (Continued on page 76)

Austin, Arista

CEO Dollac Austin and Arieta have diesolved their joint-venture label relationship in an amicable split that the prolific producer hopes will broaden his creative and entrepreneurial talents. Austin retains the rights to the Rowdy name but leaves the roster's mainstreem-oriented acts, such as Monica, For Real, and debut act QT, at Arista. He also remains contractually

Says Austin. "I've enjoyed a great one-two punch relationship with Arista. but the time is right for me to pursue avenues that will allow me to grow in

more creative directions Austin's reworked deal with Arista gives the producer the best of both worlds. He will continue to churn out commercially viable records for upcoming Arista acts such as Aretha Franklin, Monica, Hall & Oates, and LaFace's TLC. He will also be able to explore the most fertile corners of his producing talents through Rowdy's new independent "boutique" status.

board, May 11, 1996).

ed to be trimmed; however, an exact count was not available at press time (Continued on page 82)

CD Warehouse Makes Stock Offering Chain Seeks Money To Buy Up Franchised Stores "I've grown a lot since first coming NEW YORK-CD Warehouse, a franconsidered stock offerings but put chised chain of 120 music stores whose aside plans because of weak market sales come mostly from used CDs, has gone public with an offering of 1 mil-

lion shares at \$5 each.

Rocket Man. MCA Records executives recently honored Elton John with two

awards beckstage following a private concert for radio contest winners in New

more then 52 million records es en MCA artist. Shown, from left, are Skip Bish

op, senior VP, promotion; Abbey Konowitch, executive VP; Doug Morris, chelr-

man/CEO, Universal Music Group; John; Jay Boberg, president; Jeyne Simon,

senior VP, merketing and sales; and Robbie Snow, VP, product menegement.

York, John was presented a gold record for his current greatest-hits album.

"Love Songs," and a lifetime achievement award commemorating sales of

CD Warehouse, however, operates in different niches than most other music retailers

Prior to the initial public offering, CD Warehouse owned only one store. The other 119 outlets were franchised, which is rare in the music business. But the retailer says it plans to use proceeds from the offering to acquire fr chised stores and increase the number of company-owned stores.

### Towar Records and Strawbarries had Jazz Label GRP Cuts Staff As Part Of Streamlining This story was prepared by Michael are anticipated, according to a label

Amicone, managing editor of the Bill-board Bulletin. NEW YORK-In an attempt to

streamline staff and refocus the company's energies on its core artists, preeminent jazz label GRP Recording Co. has let go 22 of its 59 staffers. Several executives were handed

pink slips Jan. 15, with cuts occurring in the label's urban promotion, business affairs, and creative services departments, GRP's business affairs will now be handled by its parent company, Universal Music Group. No roster cuts were made and none GRP Recording, which houses the

The Richardson, Texas-based retail-

er has defied Wall Street sentiment,

chants in recent years. Publicly held

music chains have seen their stocks

plunge because of the overbuilding of

stores, price wars, and sluggishness in

the music industry. Retailers such as

which has turned against music mer

GRP, Impulse!, and Blue Thumb Records imprints, was co-founded by Dave Grusin and Larry Rosen, Its roster includes some of the most renowned names in jazz, including contemporary jazz artists George Benson and the Rippingtons and traditional jazz artists McCoy Tyner and Diana "I felt that it mede sense for us to

concentrate on our core business. which is jazz and adult music, which takes in NAC," explains president Tommy LiPuma. "This is where GRP

traditionally has always been a leader, and it still is a leader.

Regarding the across-the-board staff trimmings, LiPuma says he hopes to never have to oversee a termination of this sort again. "I feel terrible about it. I had close relationships with a lot of these people. It's never easy. It's not something that I like doing, and I hope that I never have to do this again in my

As for GRP's future, LiPuma con cludes, "I see GRP staying the leader of adult contemporary music. I'm trying to build a roster of artists that will mean something—and mean catalog down the line '

"We need our own company stores we can lead by example," says Gary so we can lead by example Johnson, executive VP/COO. The chain will use some capital to acquire all or a portion of 36 franchised

stores owned by its largest franchisee. Bruce MacDonald, who will join CD Warehouse as VP of company store operations. Johnson says the company will open

about a dozen stores this year, and franchisees will open another 20-25 Stores everage ebout 2,000 square feet Besides the franchising angle, the chain's product mix is different from other major retailers. In most CD Warehouse stores, more than 75% of sales are from used CDs. No cassettes are sold. Profit margins on used product are high. Stores buy used CDs from customers for \$1-\$5 and resell them for \$6-\$9. Margins are generally weak on new

product because of price competition. Accounts psy distributors \$10-\$12 for a CD and sell it for \$11-\$17. Despite the reduced margins, CD Warehouse says it is going head to head with electronics chains like Best Buy and Circuit City, which offer consumers low-ball pricing.

"We can compete with Circuit City and Best Buy on all new releases," says company founder Mark Kane. "We make our gross profit margin on the used. We've come up with a vehicle that (Continued on page 83)

### **Rework Deal** BY ID DEVNOLDS

LOS ANGELES-Rowdy Records

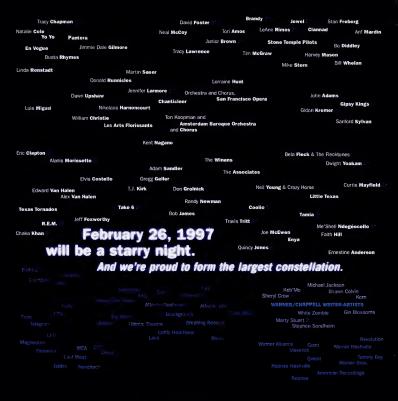
committed to producing a designated number of records for Arista over the

next four years.

into this business," Austin says. "I'm into owning my own stuff and want to build a company that will become a

The new Rowdy will be indepen-dently financed and distributed. The first act slated for release is male R&B vocalist Boo Boo, who was originally scheduled to debut last summer (Bill-Rowdy's current staff of 13 is expect-

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### **Artists IVIUSIC**

### **Moby Rocks Out On Elektra's 'Animal Rights'**

NEW YORK-With the Feb. 11 retail arrival of his second Elektra album, "Animal Rights," Moby completes a two-year transition from dance music kingpin to punk upstart-a move that is meeting with largely positive feedback from rock radio tastemakers and his longtime

Launched by an appropriately rambunctious rendition of the Mission Of Burma chestnut "That's When I Reach For My Revolver, the project started drawing airplay nearly two months ahead of the label's official solicitation date of Monday (27)-thanks to the circulation of an import pressing of "Animal Rights," released in Europe last September.

"Normally, an import can hurt a project, but it has helped us tremendously in laying the groundwork for Moby at rock radio," says Dane Venable, senior director of marketing (U.S.) at Elektra. "This audience has always been infatuated with Mohy but there's never been one song they could wrap their arms around and call their own. It quickly became clear that we finally had it here."

Rock radio programmers clearly agree. "That's When I Reach For My Revolver" is already in active rotation on WBCN and WFNX Boston, as well as on WHFS Washington, D.C., among other stations. Additionally, a promo-only CD featuring the single, several cuts from the album, and a nonalbum cover of Devo's new-wave classic "Whin It" has gotten play on a string of college radio stations. "We've discovered that there's

been a bubbling interest in Moby from our listeners since he did Lollapalooza in '95," says Laurie Gail, music director at WFNX. "The reaction to this cut has been tremendous

enough for us to probably go several cuts deep into it.

Venable attributes much of the easy access Moby is having in rock circles to a string of high-profile pro-



Wrong." In addition to doing Lollapalooza, he has also opened for Soundgarden and Red Hot Chili

Peppers, pro-duced "Walk On Water" by Ozzy Osbourne for the "Beavis & Butthead Do America" soundtrack, and remixed singles for Metallica and Smashing Pumpkins, "This has all added up to a nurturing support from the rock community and a lot of added cachet to an artist who was already perceived as being incredi-bly hip," Venable says.

With "Animal Rights," Moby leaves behind a seven-year association with the dance music world-a sector that saw him pioneer the techno movement with such club classics as "Go" and "Voodoo Child." It was during his jaunt with Lollapale that Moby began to rethink his styl-

istic focu "I couldn't help but notice that while dance music had become kind of conservative and dull, the world of rock music had become, for me, pretty exciting," he says. "I was once in love with dance music. I thought it was my salvation for the longest time. But there's not a lot going on with it right now that is meaningful

From that point, he locked himself in his New York studio last year and began writing and producing what he describes as an array of "terribly (Continued on page 76)

### **Zap Mama Expands Sound** Luaka Bop Act Getting Global Push

BY TERRI HORAK

NEW YORK-Zap Mama's third album "7," due worldwide in February, represents a number of changes for the world music act that label executives say will likely broaden the group's appeal to mainstream pop

The album is scheduled for release Feb. 3 outside North America by Virgin, and Feb. 25 in the U.S. and Canada on the Warner Bros.-distributed Luaka Bop



The most notable difference for Zap Mama, a female vocal group that has emphasized traditional African musical roots, is the addition of instrumentation and rap, R&B, and reggae influences. About half of the allum's sones are in English, which is another new feature for the group.

Tracks include collaborations with pearhead's Michael Frenti on a cover of the Phoebe Snow classic "Poetry Man" and with reggae artist U-Roy on "New World," as well as a striking rendition of Etta James' "Damn Your

Eyes."
"There certainly has been a growth spurt for the band," says Luaka Bop president (U.S.) Yale Evelev. "They're pretty well known in world music, but this record could go beyond that. I see them getting a lot of new attention.

Label founder David Byrne adds, "As fans, we were curious to see where [group leader] Marie [Daulne] was going to take their sound. She's borrowed from other styles and done something that's really her own. It doesn't sound like, 'Oh, she made a pop record.' It still has something a bit undefinable.

Zap Mama founder Daulne, who more formally becomes the focal point of the act with "7," says the shifts occurred naturally. "Sometimes we change and we don't know exactly

what's happening. Maybe it's because I've become a mother and I need something different." The Zaire-born, Belgium-bred

singer says a cannella music can be more of a cerebral experience for the listener. "With instruments, music talks to the body; drums and bass make your body move.'

Daulne says she learned to rely on the instruments to drive the music and did not have to push her voice as hard on this project as she had on the previous releases. While "7" is still filled with her powerful deliveries, working within a band context has allowed her to explore subtler expressions as well. Daulne adds that the chance to collaborate with other artists opened her

up to a wealth of musical experiences. She and Frenti met several years ago when they worked on the "Blue In The Face" soundtrack and immediately felt a bond. "He grew up in the U.S. and I grew up in Europe, but we have the same philosophy and vision,"

Virgin signed Zap Mama for territories outside North America in late (Continued on page 76)

### **Bloodhound Gang** Is On A 'Fierce' **Roll With Geffen**

■ BY DOUG REECE

LOS ANGELES-After a few false starts, Philadelphia-based modern rock





act the Bloodhound Gang is hitting its stride with "One Fierce Beer Coaster" on Republic/Geffen.

The band's 1994 EP, "Use Your Fingers." which was released on Cheese Factory (now Republic) and picked up by Columbia, was largely ignored by radio and retail, making the warm reception for the band's current modern rock single, "Fire Water Burn." that much sweet (Continued on page 77)

### **Elvis Guitarist Scotty Moore Back** In Studio For Sweetfish's 'Men' ■ BY CHET FLIPPO

NASHVILLE-His long, selfimposed retirement behind him,

the man who created the guitar Presley's early and defining hits-and who laid down standards for rock



at the age of 65. Scotty Moore, who walked offstage and quit the music

business after Presley's triumphant 1968 TV comeback, "Elvis," is reuniting with Presley's drummer D.J. Fontana for an album and documentary project tentatively titled "All The King's Men.'

Moore, Fontana, and the late bassist Bill Black were initially called the Blue Moon Boys when they began backing Presley in 1955 but were subsequently given the King's Men sobriquet even though, Moore says, Presley hated the "king" title. Now, Moore and Fontana-who has

continued working as a session and (Continued on page 68)

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BILLBOARD FEBRUARY 1, 1997

### Infinite Zero To Reissue Monks' 'Black Monk Time'

■ BY CHRIS MORRIS

LOS ANGELES-Three decades after they played their last gig, it's finally "Black Monk Time" in the U.S. for the Monks, a confrontational quintet of American ex-G.Ls who cut their one legendary proto-punk album in Germany and never played

in their home country. On Feb. 11. Infinite Zero, the American Recordings reissue imprint operated by label chief Rick Rubin and musician Henry Rollins, will release "Black Monk Time." The original 12-track album will be augmented on CD by four non-LP single sides, two raw demos, and a liv track. The copiously illustrated 16page CD booklet will include comprehensive notes by Mike Stax, whose extensive 1992 spread shout the hand in his San Diego-hased garage-punk fanzine Ugly Things rescued the group from obscurity.

"Our big dream was someday to play in the United States, and finally. 30 years later, inadvertently we get to do that," says Monks bassist Thomas Edward "Eddie" Shaw. "It's been an amazing journey.

Released in April 1966 by German Polydor in a stark black sleeve, ck Monk Time" was never issued in the U.S. However, a fanatical cult has developed around the Monks here and abroad.

In his 1995 book "Krautrocksampler," English musician Julian Cope called the Monks album "one of the most chilling electrifying freakouts of all time." American Recordings A&R and marketing executive Johan Kugelberg, a longtime fan of the n, names Mark E. Smith of the Fall, Mike D. of the Beastie Boys. Stephen Mallemus of Payement, and Jon Spencer of the Jon Spencer Blues Explosion among the Monks' rabid followers.

"The Monks are the lost godfa-thers of punk," Kugelberg says. "Sonically and conceptually, 'Black Monk Time' is a record that deserves to be waved around in the pantheon with [the Mothers Of Invention's] Freak Out or (the Beach Boys') 'Pet Sounds' or 'Kinks Kontroversy' or other milestone records of the mid-

Interest in the band was also stoked by the 1994 publication of an extraordinary memoir, also called "Black Monk Time," by Shaw and

Anita Klemke. Bred in the same German "beat club" milieu that the Beatles found in Hamburg in the early '60s, the Monks developed into one of the most radically imaged, aggressive, and prophetic bands of their day.

The future members of the Monks began playing together on an army base in Gelnhausen, Germany, in 1962. After leaving the service, the young musicians formed a beat band, the Torquays, that worked the German club circuit. In 1965, the group, under the direction of new management, restyled themselves as the Monks.

The band appeared in custommade black outfits, wearing neckties cut from lengths of rope, with the tops of their heads tonsured in the manner of clerics. Shaw says, "I suppose that image, as our managers used to tell us, was a powerful image ...[Teenage audiences] were totally nidated"

The band played amped-up, lyri-cally pared-down music that incorporated several innovative elements. Guitarist-singer Gary Burger made extensive onstage use of feedback and played with wah-wah pedals and fuzz boxes, which were then new on the market. Shaw's playing was also high-volume and highly distorted. Joining Larry Clarke's screaming organ work and Roger Johnston's thudding, tom-tom-heavy drumming

in the rhythm section was the hand's startling offensive weapon, banjoist Dave Day. His strumming, violently (Continued on page 76) Stern's 'Private Parts' Going Public WB Plans Major Promo For Shock Jock's Soundtrack

■ BY JIM BESSMAN NEW YORK-The self-proclaimed

'king of all media" is primed to conquer another realm: music. Howard Stern, who has had tremen-

dous success in radio, books, home video, and pay-per-view, attacks record racks this month with the Warner Bros, release of the soundtrack to "Private Parts." The film, which opens March 7, is based on Stern's autobiography of the same name. The "Private Parts" album, due Feb

25, will contain a mix of classic and modern rock, including Porno For Pyros' "Hard Charger," the first single. The track is being hailed as a Jane's Addiction reunion for regrouping Pyros Perry Farrell and Steph Perkins with fellow former Addiction bandmate Dave Navarro and his current Red Hot Chili Peppers bandmate, Flea.

The disc will also include movie dialog and additional exclusive Stern material (including a track on which he sings lead vocals). The release will piggyback not only on the already massive Stern-generated advance promotion of the film via his nationally syndicated daily radio show, but also on his powerful multimedia track record.

"Let me give you some superla-tives," says Jeff Gold, Warner Bros. executive VP/GM (U.S.). "'Private Parts' was the fastest-selling autobiography in the history of book publishing, and its follow-up, 'Miss America was the fastest-selling book, period. He did the biggest-ever in-stores in the history of the book business, drawing between 10,000 and 20,000, and his [Dec. 31, 1993] New Year's special was the biggest-grossing entertainment pay-per-view in history.

"His nightly show on E! Entertain-

ment (a half-hour taped segment of his radio showl is the No. 1 show on the network and everywhere he ones with his radio show he's incredibly successful," Gold continues. "So he really is the 'king of all media'—like he always says-and I think the 'Private Parts um will do phenomenally well." Moreover, the soundtrack to the movie is "obviously much closer to bie's Rob Zombie. what Howard does-and to his fan base," adds Gold, who is executive producer of the album along with Peter Afterman and Rick Rubin, "The fan





base is into music, and music is a big part of Howard's show every day." It has become an even bigger part since November 1996, when the show moved into a new, band-friendly studio, which is four times the size of its former home and features state-of-the-art technology. Live artist performances have thus increased dramatically. Bush, Stone Temple Pilots, Cheap Trick, and White Zombie are among the many acts that have already played

"No matter what we've done, the thing most people mention is having heard us on Stern," says White ZomDanny Buch, senior VP of promotion

(U.S.) at Atlantic Records, notes that Stern "preaches to all America" when it comes to the 18-34 demographic. Buch says that sales increases in product by artists like his label's Stone Temple Pilots were dramatic following their recent appearances on the Stern "If Howard adopts your artist, it's

the best thing that can happen," says Making a similar observation, Har-

vey Leeds, senior VP of artist development and VP of promotion (U.S.) at Epic Records, adds, "He's absolutely one of the biggest rock'n'roll stars on the planet. Voicing excitement for the sound-

track at the retail level is Bob Bell. new-release bever for the 265-store Wherehouse Entertainment chain. We certainly expect 'Private Parts' to be a huge record," says Bell, who acknowledges the controversial air personality's numerous critics but points at his indisputable track record.

"There are sure to be skeptics, but time and time again he's proven them wrong," Bell says. "He wrote two of the (Continued on page 83)

### Anderson Taps Abba Legacy Swedish Label Finds Early Success

■ BY PAUL SEXTON

there live on-air.

STOCKHOLM-The Abba legacy has been passed from father to daughter, with spectacular results. Anderson Records, formed here one year ago by Marie Ledin, the daughter of former Abba managerial guru Stig Anderson, is celebrating a remarkable first few months in business Before 1996 was out, the label-

distributed by Warner Music Services and with a staff of just twohad scored two local No. 1's with its first two albums, and a third with one of its protégées on another





TOMAS I FOIN Sentember with the catalog number Anderson 1, and topped the Swedish sales chart within seven days. The 12-(Continued on page 68)

### EXECUTIVE TURNTABLE

RECORD COMPANIES. Mike Dungan is promoted to senior VP/GM at Arista/Nashville, He was senior VP of sales and marketing Arista Records in New York pro-

motes Steve Bartels to senior VP of special markets and appoints Joe Reichling regional director of West Coast promotion in Los Angeles. They were, respectively, VP of special mar kets and promotion manager for Atlantic Records. Doug Daniel is named senior VP of

promotion for black music at Island Records in New York. He was senior VP of promotion at Elektra Records Dale Connone is promoted to VP of promotion for Epic Records in New York, He was VP of singles pro-

Steve Ellis is promoted to VP of promotion for Mercury Records in New York. He was VP of pop pro-

Pat Shields is promoted to VP of



Bros. Records in Los Angeles. She was VP of black music artist relation Dale Libby is appointed VP of sales for Sony Music Nashville. He was sales manager for Sony Music in New York.

Jon Nardachone is promoted to director of rock promotion for Atlantic Records in New York. He was manager of hard rock promotion.

Ray Farrell is named A&R repre sentative for Geffen Records in Los Angelea. He was alternstive sales



Mike DePippa is appointed nation-

al manager of college radio and marketing for the Elektra Entertainm Group in New York. He was national manager of college radio for EMI Records. Pyramid Entertainment Group in

New York promotes E'lyse Murray to VP and Michael Schweiger to managing director and appoints Stephanie Friedman director of public relations. They were, respectively. managing director, head of the dance department, and head of ber own P.R.







PUBLISHING. Clyde Lieberman is promoted to VP of East Coast cre-

stive operations for BMG Songs in New York. He was senior director. Sony/ATV Tree in Nashville promotes Dale Esworthy, Dec Hale, and Phil May to VP. They were, respectively, controller, director of copyright, and director of publishing



MCA Music Publishing in Nashville

appoints Bart Butler associate direc tor of creative services and promotes Beau Bruce to professional manager. They were, respectively, professional manager at Zomba Music Publishing and catalog coordinator. RELATED FIELDS, Gillian Baylow is

appointed executive director of the Mr. Holland's Opus Foundation in Toluca Lake, Calif. She was special projects assistant for the National Assn. of Music Merchants.

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### Sloan Strives To Strike 'Chord' In U.S. Canadian Band Reunites For Enclave Set

BY LARRY LeBLANC

TORONTO-Following a split with DGC/Geffen and then a band breakup, the members of Canada's Sloan have reunited and will release their third album, "One Chord To Another," worldwide (except Canada) March 11 on EMI-distributed the Enclave.

The album was first issued in Canada last June on the band's own murderecords label, distributed by Universal Music Canada. According to the group's manager, Chip Sutherland of Pier 21 Management in Halifax, Nova Scotia, the album has sold 80,000 units in Canada to date.

The Enclave executives have high expectations for the set worldwide. We're going to be very aggressive with [pron album, both in the U.S. and internationally," says Steve Backer, head of marketing for the Enclave. "Our feeling is that, besides the U.S., the rest of the world can do really well with Sloan, particularly Japan and Europe. However, we clearly have to make [the record] a bit first in the United

According to Valerie Delong, head of promotion, there is sizable anticipation for the album in America, "We've found



SLOAN

there is a tremendous number of Sloar fans here, and a tremendous amount of knowledge about the band," she says.

Says Backer, "The band is very strong in the Buffalo, Cleveland, and

Detroit markets." To set up the album in the U.S., the Enclave will first service U.S coll and alternative rock stations with the leadoff track, "The Good In Everyone. "We're building [the track] from there, and we'll eventually cross it over at rock and top 40 formats," says Delong.

To further set up the album, the label will issue a two-disc version consisting of both "One Chord To Another" and a 10-song "collector" CD featuring eight cover tracks (including tracks originally recorded by the Modern Lovers, the Everly Brothers, Roxy Music, the Hollies, Canned Heat, and April Wine) and new versions of two older Sloan songs,

"I Can Feel It" and "I Am The Cance The additional CD, says Delong, was recorded in a party atmosphere. We're doing a limited run of probably 20,000 to 30,000 [albums] for the same price" as the single CD version.

Together since 1991 Halifax-based Sloan consists of Chris Murphy (vocals/bass), Patrick Pentland (vocals/ guitar), Jay Ferguson (vocals/guitar), and Andrew Scott (drums).

The band made its recording debut on the 19-track Dalhousie College station CKDU compilation "Hear And Now '92." The DTK Records release featured an early version of their song (Continued on page 16)



Eight Ball in The Side Pocket. Following an appearance at the Beacon Theatra, members of Capricorn/Mercury act Cake challenge their label to a friandly gama of pool at Amsterdam Billiards Club in Naw York. Shown, from left, are Caka's Victor Damiani; Capricorn prasident Phil Walden Jr.; band managar Bonnia Simmons; Marcury axacutiva VP/GM David Leach; band mambars Vinca DiFiora, Greg Brown, and John McCrea; and Marcury managar of product davalopment Bigi Ebbin.

### **Neil Young Joins H.O.R.D.E.: Ronnie** Asks Joey To 'Be My Baby'

HIS JUST IN: Neil Young will be the headliner on this year's H.O.R.D.E. tour. Organizers are still working out the festival's time frame and other acts on the bill.

WHAT A DUO: Joey Ramone and Ronnie Spector will go into a New York studio in February to cut four songs for a new Spector project that Ramone and Daniel Rey are

producing. Ramone has long been a fan of Spector's; as many of you know the Ramones covered the Ronettes' "Baby. I Love You" on their Phil Spector-produced 1980 album, "End Of The Century.

"Ronnie's always been a real inspi-ration to me." says Ramone. "This really kind of came together through a cosmic connection." Joev Ramone says that last October Dee Dee Ramone asked him to sing the Ronettes classic "Be My Baby" at a gig at New York's Lakeside Lounge. "Then the next day."

says Ramone, "I got a call from Ronnie, asking me if I would sing a song with her that she's going to record. It was pretty weird That supposed duet turned into a production deal with

Ramone and Rey. Among the songs they will cut this month are the Ramones tunes "She Talks To Rainbows" and "Bye Bye Baby," on which Ramone and Spector will duet, and Brian Wilson's "Don't Worry Baby," which he originally wrote for Spector years ago.

"We want to do a record that is pure Ronnie," says Ramone. "She's the original punk bad girl, before there was a Patti Smith or a Deborah Harry. The way people would produce her now would kind of be past tense. The vision we all have is not to re-create, but to create. Ramone notes that there is already label interest

Ramone and Spector will appear together at a Vale tine's Day benefit for God's Love We Deliver at Coney Island High in New York. In other Ramone news, he an Rey are producing the Independents, a Florence, S.C., group that Ramone discovered.

THIS COULD TURN UGLY: The long-building tension be-I HIS COUILD TURN USLE: The long-bustomy tension ne-tween Nine Inch Naiis' Trent Reznor and TVT head Stev-en Gottlieb seems to be growing. Charles Ortner, attor-ney for Reznor and his label, Nothing Records, sent a cease-and-desist letter to Gottlieb Jan. 13, stating that pur-suant to the 1992 agreement between Nothing, TVT, and Interscope, TVT is prohibited from using the names of Reznor or Nine Inch Nails in institutional advertising. The letter claims that an ad in the Jan. 11 issue of Billboard violates this agreement and is damaging to his clients' reputations. Gottlieb's attorney Paul LiCalsi's reply to the ceaseand-desist letter counters that the '92 agreement "in no way affects TVT's rights...to tell the truth: i.e., that Nine Inch Nails is a TVT/Interacope recording artist." The true damage in the letter, alleges LGalsi, has come from Remor's "repeatedly [misleading] the public regarding TVT's true role with respect to NIN and Nothing Records, actively creating the false impression that TVT was simply bought out of its rights and interests by Interscope.

LiCalsi tells Billboard that he has not received a response to his Jan. 20 letter, adding, "I would hope that [Nothing and Reznor] would have the

good sense not to bring a lawsuit, but if they do. TVT is ready." Ortner did not return phone calls by press time. HEY HEY WE'RE THE MON-

KEES: The Monkees are taping a special that will air on ABC in late February. The special, directed by Michael Nesmith, will be reminis-

cent of the foursome's '60s TV show, combining sketches and music. No word yet if Davy Jones' eyes will sparkle whenever he falls in love (approximately every 20 minutes), or if Nesmith will be wearing his green knit hat. All four Monkees will go on tour (Nesmith joined the other three for only one date last year) in the U.K. in March and the U.S. this summer.

THIS AND THAT: Duran Duran co-founder and bassist John Taylor has left the group. According to one source, geography is to blame: Taylor lives in Los Angeles, while the other members of the group live in London. "It's been very difficult musically to work from two different continents, and he wants to be with bis daughter," says the source. Another source adds that while the split is amicable, as Taylor explored other musical opportunities, such as soundtracks, side projects like the Neurotic Outsiders, and running his Internet-only label, he became more interested in becoming independent than staying in a band. A solo record by Taylor, which was released last year on

the Internet by his label, B5, will be commercially released in March by Montreal-based Derock Records and distributed in the U.S. through Alliance. Taylor remains on Duran Duran's new album, which will be released by Capitol Records in May. According to a source, the band has not begun looking for a new bassist.

"They're busy working on other projects," says the source. "They perform the theme song to the movie 'The Saint,' and both [keyboardist] Nick Rhodes and [guitarist] Warren Cuccurullo have been working on other things including a Blondie greatest-hits package on EMI that contains two new songs by the reunited band. Rhodes and Cuccurullo wrote and produced "Studio 54" and "Pop Trash Movie" for the late spring/early summer release.

### Walker's Got The Spirit On New Benson Live Set BY GORDON ELY "Sbakin' The House . . . Live In L.A." with Fred Hammond and Yolanda

In five years as a major-label gospel recording artist, Hezekiah Walker has gone from obscurity to stardom. The 34-year-old Walker's fifth and latest release on Benson Music, "Live In Lon-don," hits the street March 11. Raised in Brooklyn, N.Y.'s Fort

Greene bousing project, Walker assembled the first incar on of

his Love Fellowship Crusade Choir (LECC) while still in his early 20s. Indeent albums in 87 and '90 sold

well and helped him build a strong local

following. He moved up to Benson in 1991, releasing "Focus On Glory" the following year. But Walker's watershed moment came in 1993 when his sopho-more effort for the label, "Live In Toronto," topped the gospel charts. All of his subsequent recordings have gone top five or better. 'Hez was one of the handful of

artists that started the youth move-ment in gospel," says Mike Rapp, VP of marketing and creative services for the Benson Music Group. "Songs like 'Clean Inside,' 'Jesus Is The Light,' and '991/2' became anthems for the young gospel church. He became the musical teacher and mentor to a whole more.

In 1994, Walker's third project, "Live In Atlanta At Morehouse College," won the Grammy Award for best gospel album by a choir or chorus. "Live In New York/By Any Means" in '95, and

Adams in '96 have continued to poli Walker's golden touch and solidify his place at the forefront of contemporary While the London trip was not Walk-

er's first time overseas, Rapp reports that European interest in Walker and the LFCC's music has grown dramatically during his career.

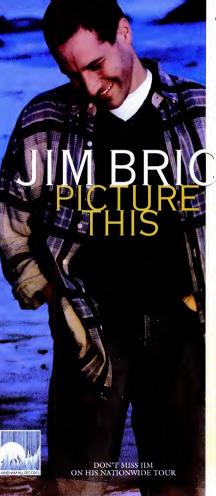
"Hezekiah packed the Wembley Auditorium with over 3,000 people, and the atmosphere was electric," says Rapp. "There was dancing in the aisles ... screaming, shouting. You would have sworn you were in Brooklyn." Walker is an ordained Pentecostal

minister who founded and runs the flourishing Love Fellowship in Brooklyn. Several major urban artists have come through his church and choir on their way to mainstream success. including Aaron Hall and SWV's Coko. Walker and the LFCC have also just put the finishing touches on a track to appear on Sean "Puffy" Combs' forthcoming album

A number of high-profile appearances have helped establish Walker and the LFCC in mainstream markets. Numerous bookings on "The Today Show" and a profile on the "ABC Evening News" with Peter Jennings have accompanied the LFCC's appearance on the 1996 Grammy Awards show, backing Whitney Houston, CeCe Winans, and Shirley Caesar. Walker and the choir backed Hootie & the Blowfish at a sold-out show last year at New York's Apollo Theatre, and are featured on "The Lord Is My Shep-

herd," a cut on the hit soundtrack to

(Continued on page 16)



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### Artists & Music

### **Bosstones Face Ska-Happy Market**

Mercury To Focus On Radio, Use Band's Live Profile

BY STEVE MIRKIN

In the 2½ years since the Mighty Mighty Bosstones released its last album, "Question The Answers," the punk/ska sound has become a force on the charts. Was this luck or design? Bosstones

Was this luck or design? Bosstones lead singer Dicky Barrett has no doubte: "I take full responsibility for it." he designar. "I's major planning. I knew that the Bosstones becoming a great hand would coincide with the great hand would coincide with the music." And what of a certain Suthern California band whose ske-influenced album has topped The Bilboard 200 for the last several weeks? "They don't even know they're a pawn in my muster plan."

On a more serious note, Barrett says
that the current vogue for ska will not
affect the band. "Trends come and go,
and I know that when this one comes
and goes, we'll still be the Bostones."
That sentiment is echoed by Mercury
coecutives regarding the Boston-based
band's new album, "Let's Face It," due

Allison Hamamura, the label's senior VP/GM, West Coast, says that the Bostones are not "cashing in on a trend. This is what they do; this is who they are." The focus on their new album was to "write better songs and make a sonically better album. They were very patient, very deliberate."

Barrett concurs, claiming that the improvement in quality was her result of the band's new attitude in the studio. We took our time and didn't let andyour push us or say when it had to be finished. We weren't gonna release this until it was ready. The result, Hamamura says, is "a more commercially accessible record."

Marty Maidenberg, Mercury's VT or product development, also thinks that the wait between albums has helped commercially. They's been stated a situation where they's been alseed or a struction where they's been alseed or as taback and watched as the industry caught up to their style of music." From his perspective, retail and a fan base are already in place, but radio is now ready to embraces the Boostones. Radio vill be the compared to the control of the Boostones are right there is the mix of what radio is playing."

To give the new album some context and remind programmers and listeners that the Bosetones are not jumping on the ska trend, the label has readied two samplers that will be available approximately two weeks before the album's first single, "The Impression I Get," goes to radio Feb. 10.

The first is a cassette that will contain snippets from "Let's Face It," the single, and a selection of songs from the Bosstones' previous albums.

Mercury's college field reps will be distributing the causette on campuses and to nontraditional retailers. A CD sampler will be sent to the appropriate rock and pop formats and will include rock and pop formats and will include of Kiss' "Detroit Rock CKg," which was previously only available on the Kiss thitute alloum "Kiss My Ass." The label will also use the subscription list of the bands newsletter to get the word out to bands newsletter to get the word out to Boastones will embark on a two-week Desastones will embark on a two-week Desastones will embark on a two-week prevelease tour, including a Feb. 18



THE MIGHTY MIGHTY BOSSTONES

appearance at the Gavin convention. While Maidenberg thinks that the band's energetic live act will get radio excited about the band, he also says that the Bosstones' rabid audiences will be an asset. "When I saw them five years ago," he says, "I was shocked at how many kids knew every word to every song and the energy in the mosh pit—there's no comparison of any mosh pit there's no comparison of any mosh pit.

to the Bosstones'." The night prior to the album's release, the band plans to perform in-stores in Boston and New York. Touring has never been s problem

with the Bosstones. "We tour constantly, and the records come out periodically." Barrett says. "We're always on the road... This is what we do." Hamanura, who was the Bosstones We're always and the Bosstones working at Mercury, says that the beard takes touring very seriously and that it will take its time before deciding on a tour for "Lec's Face It," including any get them out," Maidenberg says. "This was the same that the same that the same that we're done the same that the same that we're done the same that the same that we're done there." To that end, he is

considering booking the band in an opening slot on a major tour. "Anything that gets them in front of 20,000 peo-

ple a night is good." The tour will be

accompanied by in-store and radio

(Continued on page 16)

### amusement

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| ARTIST(S)  | Venue   | Date(s)    | Gress<br>Tacket Price(s)                            | Attendance  <br>Capacity    | Prometer                         |
|--|---|------------|---|-----------------------------|----------------------------------|
| AMY GRANT<br>VINCE GILL<br>MICHAEL IN SINTH<br>GARY CHAPMAN<br>CECE WINANS   | Nashville Arena<br>Nashville                    | Dec 18-15  | \$1,585,778<br>Gross Record<br>\$150/\$75/\$50/\$30 | 25,556<br>bus<br>selects    | Blanton/Karrell<br>Enterlainment |
| RETTE MIDLER   | Serkeley Community<br>Theater<br>Serkeley Calif | Jan 3-4, E | \$735,338<br>\$75/\$37.50                           | 12.451<br>these<br>solicuts | Bill Graham<br>Presents          |
| SAN FRANCISCO NEW YUAR'S THE BLOCK PHATE CORES SAME LITE LOVETE BOOKE FALLES BLANCISCO FOR CORES CORE OF BLANCISCO FOR CORE AND CORES OF BOOKE AND CORES OF BOOKE AND CORES AND CORES OF BOOKES AND CORES OF BOOKE AND CORES O | Syst Regency<br>Embacadero<br>San Francisco     | Oec 31     | STET, ARM<br>SSS                                    | 9,263<br>10,000             | Bid Graham<br>Presents           |
| QARTH BRECKS   | Hirsch Memonal<br>Colsaum<br>Shreveport, La.    | Jan 16-18  | \$522,755<br>Gaoss Pacord<br>\$18.50                | 29,362<br>three<br>sellouts | Varnell Exterprisi               |
| MITTALLICA<br>MITTALLICA   | Arco Arana<br>Sacramento, Calif                 | Dec 29     | \$442,000<br>\$27.50                                | 18,005<br>sallout           | Bill Gusham<br>Presents          |
| METALLICA<br>KORM  | San Jose Arena<br>San Jose, Celif               | Dec. 31    | \$429,808<br>\$37.56/\$27.50                        | 12.712<br>sellect           | Bill Graham<br>Presents          |
| KENNY G'TONI BRAZTON   | Acco Arena<br>Sacramento, Calif                 | Dec. 31    | \$428,409<br>\$65,635                               | 8,357<br>10,500             | Bill Groham<br>Presents          |
| DAME MALTHEWS RAND<br>BELA FLECK & THE FLECK-<br>TONES   | USAv Areas<br>Easdover Md                       | Dec. 29    | \$399,625<br>\$25                                   | 15,968<br>selfost           | Coffar Door                      |
| MCFALLICA<br>NGGN  | San Diege Sports<br>Arena<br>San Diego          | Jan 41     | \$372,493<br>\$37.56/\$27.50                        | 12.357<br>13.163            | Bill Silva Present               |
| METALLICA  | Cow Palace<br>San Francisco                     | Dec 30     | \$343,606   | 11,828<br>soline            | Bill Graham<br>Presents          |

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### more Angels get their wings.



### WALKER'S GOT THE SPIRIT ON NEW BENSON LIVE SET

(Continued from page 12)

"The Preacher's Wife," on which they back R&B and gospel great Cissy Houston. A remix of the gospel smash "99½" garnered good airplay and club acceptance, especially in major East Coast markets, and was Walker and the LFCC's introduction to mainstream

ramo.
"'99½' definitely broke the ice for Hez at urban radio," says Earl Sellars VP of marketing and promotion for Benson's parent company, the Music Entertainment Group. "We plan to continue building on that."

"The lines of demarcation between gospel and urban are not nearly as broad as they are in other forms of music," says Rapp. "Hez has now come an artist, not just a gospel artist." Skill, satisfying Walker's original fan base in the gospel market remains a label priority. "We work Hezekiah's albums one single at a time," says Sel-

iara. "We go to gospel radio first, giving recognition to where his core audience is. Then we'll service the singles to key urban markets. Gospel radio is the foundation. We service the CBA [Christian Bookseller: Ason, I store, where about 40 percent of He's product moves. When we see significant movement at mainstream retail, we know we have the basis to then take a record to

urban radio."
Walker, not surprisingly, is content to leave such matters to the Almighty Mad the marketing department. "I just dowhat I do and see what happens," he asys. "I don't worry about crossover. That's all in God's hands. If he sees fix our mussic to cross over, then I'n all to reach the turneached, but the other part of it is to continue ministers to the people who are saved ... who have already received the message."

Walker performs an average of 50 dates a year, traveling mostly on weekends and taking with him a rotating group of 40 singers from his choir of 120. He is booked and managed by the Walker Group, which is based in Brooklyn, and all his showa are ticketed

John the supposed to free concerts.
"I choose the cities in which we play as well as record two different ways," says Walker. "Doe, of course, a rebellaces where we're well-known and the places where people are either not that familiar with gospel—and we can break some new ground and share something that's new to them—or when you have been a concept of the property of the propert

well there, they can too." Sellars confirms Walker's vision of himself as a man with multiple missions. "The most important thing about Hezekiah Walker," Sellars concludes, "is that he's not just a recording and performing artist. He's become a spirtual leader. Young neople today are looking for leaders, and Hezekiah has emerged to help fill that need. This is an extraordinary young man. I think there's no limit to what he can accomplish in music and in society. The ceiling is unlimited.

### SLOAN REUNITES FOR ENCLAVE SET

(Continued from page 12)

"Underwhelmed," later the leadoff single of both the band's 1992 "Peppermint" EP on murderecords in Canada and "Smeared," its debut album for DGC, relessed in Canada in October 1992 and in the U.S. in January 1993. According to SoundScan, "Smeared,"

According to SoundScan, "Smeared," f recorded at a cost of only \$1,200, has sold 19,000 units in the U.S. and, according to Sutherland, 60,000 units in Canada.

Canada.
After DGC failed to make headway in the U.S. with the band's 1984 album, "Twice Removed," relations between band members, aiready strained by touring North America, sourceworth, and the strained by touring North America, sourceworth, and the strained by touring North America, sourceworth, and the strained by the strained of the strained of

Although it continued to perform until spring 1936, the band was only "going through the motions" by the end of 1994, says Murphy. He adds, "We were dormant as an artistic vehicle." Following an informal breakup that lasted only a few months, Murphy went on to drum for the Canadian band

on to drum for the Canadian band Super Friendz. Scott played with two local bands, Sadies and his own group, the Maker's Mark; Pentland wrote songs; and Ferguson co-produced Canadian acts the Local Rabbits and the Inbreds.

Menovhile, Murphy and Perguan also worked closely together the the band's murder records, which has notlated or recording by Turnah Herrait, Eric's Trip, idea, and the Local Rabbia. The two decided that what the blace leeded to boost its profile, as well as help it financially was a Stoan profile. Soott and Pentland agreed to partieltate. The time-of presid had cook the hard feedings between the band's memhers.

In 1995, Sloan released a f-inch single, "Same Old Flame"/"Stood Up," in Canada on murderrecords. Recorded on 4-track, it gave the band confidence to record an album together once more and indicated the lo-fi direction it would follow with "One Chord To Another." With the time off, "it became apparent to everybody the band was still fun and we were better at [playing]," says Murnhy.

While "Twice Removed" took seven weeks and cost \$120,000 to record, "One Chord To Another" was recorded during a two-week period between the end of December 1995 and January 1996 at Idea of East Recording studio in Halifax, with producer/engineer Laurence Currie. It cost \$10,000.

aurence Currie. It cost \$10,000. "It was all the money we had," Murny admits.

As with their previous records, all four band members wrote, sang, and oversaw the recording of their own songs. As a result, the set sounds more like a compilation album than a singleband project.

"Sloan is about four different characters," says Murphy. "One thing that makes the sones or together is that we

recorded the drums on a 4-track cassette recorder, so the album has a lo-fi character."

Represented for bookings by Little Big Man in the U.S. and S.L. Feldman Agency in Canada, Sloan will tour the U.S. for much of 1997 after the album's release. "It's important that we align them with the right band as a co-headliner or in a support situation," says Backer. "We're not interested in the band slogging it out in front of 100 people in clubs in wintertime. They've

already done that."

Adds Murphy, "I'm really psyched to go down and tour in the U.S. sgain."

### MIGHTY BOSSTONES (Continued from page 14)

appearances. "They work hard," Maidenberg says. "They go out there, and they work a market."

According to SoundSean, the Bostnone' last ear. 'Question The America' and the America' a

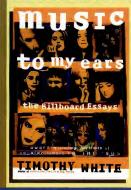
ing articles on the band.

The Boastones have always been heavily and successfully merchandised, with their own Big Rig ingring, pressing limited edition, colored viny! that the state of the state of

When all is said and done, there seems to be a genuine affection at Mercury for the Bosstones. After laying out the label's plans for the band, Maidenberg and Hamamura made comments that were so similar, they could be taken for a company line if they did not seem so heartfelt.

"After seven years," Maidenberg says, "to be able to say that the newest album is the most exciting or most fulfilling and what you feel most proud of—you card slays say that. But I can say it about this album." Harnamura mosts that "its nice to work with a band who has paid their dues and done their best work to date." Pausing a beat, she adds, "We hope to give them everything that they move deepen."

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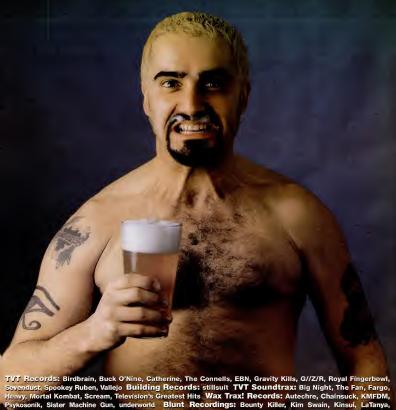
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### Elvis' Manager, Col. Tom Parker, Dies Ruffled Many Feathers While Steering Presley's Career ■ BY CHET FLIPPO

NASHVILLE—The flambovant manager known as Col. Tom Parker, who was not named Tom Parker and was not a colonel, died in Las Vegas Jan. 21. The cause of death was complica-

tions from a stroke. He was 87 Parker, who gained fame as the manager of Elvis Presley, began as a carnival barker and applied those same shrewd skills to the pop music business. He first helmed the careers of country crooner Eddy Arnold and Canadian idol Hank Snow and later shepherded a young Presley to unparalleled rock superstardom. Along the way he ruffled many feathers. He is famous for his remark, just after Pres-

ley's death in 1977, that "this does not change anything. In many ways, Parker wrote the book on pop star management-in the most positive and negative senses. He made Presley the best known and richest performer on the globe, yet he was severely criticized for holding back and even perverting Elvis' talents and squandering or mismanaging bun-

dreds of millions of dollars. It is said that he also prevented



days, from left, are Col. Tom Parker, Eddy Amold, and Elvis Presley.

Presley from ever touring outside the U.S., because Parker was an illegal alien, had no passport, and was afraid that if he ever left the country, he would not be allowed to return.

The man who would become Col. Thomas A. Parker was born as Andreas Cornelius Van Kuijk in Breds, the Netherlands, June 26, 1909. At age 20, he stowed away on a freighter headed for the U.S. He turned up as Tom Parker in Tampa, Fls., where he worked for a carnival. the Johnny J. Jones Exposition, in a variety of positions. He was a trainer for the Great Parker Pony Circus. which he claimed was owned by an uncle His host-known set was a dance ing chicken exhibition in which the chickens were forced to "dance" on a

disguised hot plate.

He successfully ran for dog catch-

er in Tampa in 1941 and opened a pet cemetery. He began working in the music business for a local promoter who booked country artists. Parker met a young Arnold at a tent show. He soon began managing the artist in what became his hands-on approach: He moved in with Arnold and his

Parker opened an office in his garage in Madison, Tenn., outside Nashville, and established Arnold in music and movies. Arnold fired Park er in 1953, and the two never discussed the matter publicly. Parker opened Jamboree Attractions and began booking such acts as Minnie Pearl, Cowboy Copas, and the Duke Of Paducah.

Snow was looking for a new agent in 1954 and met with Parker. Snow later said he should have taken it as an omen that Perker first demanded that he always be addressed as "Colonel." At any rate, Snow hired him as

exclusive manager, and Parker soon proposed that they form a 50/50 partnership, which became Hank Snow Enterprises-Jamboree Attractions. Snow toured with Bill Haley & His Comets in 1955 and the association seemed to be flourishing, although Snow later said that he began privately questioning the jumbled financial statements he saw

Later that year, Snow and Parker heard of a young act that Nashville manager Bob Neal was having success with. They arranged to meet Presley and were quite impressed with him. Snow, who was an MC and headliner on the Grand Ole Opry, introduced Presley on the show. He was not well received by the country audience, but Snow and Parker were pleased and put him on tour with Snow. Parker pressed Snow to persuade Presley to sign with Snow-Jambore

Snow, who recorded for RCA, convinced the label's A&R chief, Steve Sholea, that Presley could be signed away from Sun Records and that he was worth it.

What happened next has been told in different versions, but this much is certain: On Aug. 15, 1955, a contract was signed between Bob Neal and Elvis Presley on one side and "Col. (Continued on page 68)

### Randy California, Spirit's **Guitarist, Presumed Dead**

LOS ANGELES-Friends and colleagues consider Randy California one of the most formidable guitarists of his musical generation—a generation that included Jimi Hendrix, with whom California shared a band in 1966. "He knocked Hendrix out," says Bob

Irwin, who produced reissues of the first four albums by California's band, Spirit, on Sony Legacy in 1996, to which California contributed new liner notes. "Everybody lifted from [Randy] The guy was a monster. He never stopped playing . . . He was one of the

most knowledgeable musicians I ever worked with and had a total perspective on his work and Spirit's work "He was always s musician's musi-

cian," says Andrew Robble, a music journalist who worked with Spirit as an adviser in recent years. "His peers thought he was great. In music, you

California, 45, was missing and pre-sumed dead following a swimming accident in Molokai, Hawaii, Jan. 2. The musician had saved his 12-year-old son Quinn from an undertow, but was himself overcome by the powerful cur-rent. Authorities called off a search on Jan 3 due to had weather

A Los Angeles native, California was born Randolph Wolfe. He was exposed to music as a teen by his uncle Ed Pearl, who operated legendary L. A. venue the Ash Grove. The fortunate young guitarist had the opportunity to jam with such visiting artists as Mance Lipscomb, Brownie McGhee, Sleepv

John Estes, and Lightnin' Hopkins.

Among the regulars at the Ash Grove was the local group the Rising Sons, which included Ry Cooder, Taj Mahal and jazz drummer Ed Cassidy; the group disbanded in 1965, Cassidy married California's mother, and California and his stepfather formed the first incarnation of Spirit, a group called the Red Roosters, with vocalist Jay Fergun and bassist/vocalist Mark Ande

In 1966, California's family moved to New York: in a fateful encounter at Manny's Guitar Shop, the 15-year-old gultarist met Jimi Hendrix. California joined Hendrix's band, Jimmy James & the Blue Flames, which played regularly at the Cafe Wha? in Greenwich Village. After three months of gigs there, Hendrix's new manager, Chas Chandler, convinced the guitarist to move to England; Hendrix asked Cal-

Returning to L.A. in 1967, California and Cassidy joined Ferguson, Andes, and keyboardist John Locke in a new hand, first called Spirits Rebellious and soon known as Spirit. Signed to Lou Adler's Ode Records.

the group released a much-praised 1968 debut that fused rock, pop, and jazz influences seamlessly. The band's sophomore album, "The Family That



which rose to No 25 on the Hot 100 Singles chart in 1969 and pushed the album to No. 22, the band's biggest succe Critics generally view the 1970 Epic

Plays Together,

sported an exuber-

ant single, "I Got A

Line On You,

album "Twelve Dreams Of Dr. Sardonicus" as Spirit's artistic apex. Produced by the late David Briggs, the record was an ambitious concept album that featured such fine Californiaauthored songs as "Nature's Way" and 'Nothin' To Hide. Spirit's original lineup fractured in

1971: California worked with art rocker Peter Hammill in England and went on to record a highly psychedelic solo album, "Kaptain Kopter And The Twirlybirds," for Epic in 1973. In 1975, California and Cassidy

reformed Spirit as a power trio, and the group experienced one last burst of major-label glory with the two-LP Mercury set "Spirit Of '76," which fea-tured some of California's most extravagant playing.

Though the "70s incarnation of Spirit ended with California saying bitter ly that he would never play with Cassidy again, the pair regrouped in the 80s and led several Spirit lineups into the '90s

The band issued several albums on ndependent labels, and California and Cassidy basically directed their own careers. "They did everything, from booking the tours to calling the hotels,"

says Robble A new Spirit album, "California Blues," on which the guitarist returned to his blues roots, was recently

released on the band's own label, W.E.R.C. Crew Inc. California is survived by his son and his mother, Bernice.



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### (Continued from page 3) where we were needed the most. BMG is very hungry, very focused, loves the

material, and had a game plan . . think we can be as meaningful to BMG as we were and are to Time Warner with movies." On the heels of the deal, Restless has

plans to expand. It has put its Hollywood office space up for sale and intends to move to Burbank, Calif., near Regency's office.

In addition, the label, which currently has a staff of 15, plans to hire four regional promotion people and add to the staff "as our success merits."

Regis notes that selling Restless was necessary for the label to grow and

RESTLESS GETS NEW OWNER, NEW DISTRIBUTOR

"In this day and age, it's tough to compete when you don't have the resources," Regis adds. "This way we can hold on to our bands and invest in promotion.

Other acts on the Restless roster include the Radar Bros., Chopper One, Suncatcher, Jack Logan, and the Gold-

en Palominos. Regis, who will continue to serve as co-president/CEO, will also become involved in soundtracks and is working on the soundtrack to "Goodbye,

Lover," which stars Patricia Arquette Dermot Mulroney, Mary-Louise Parker, Ellen DeGeneres, and Don Johnson On the international front, Restless

continues to utilize independent distri-bution, but Hein is in discussions with BMG in Europe. Meanwhile, Milchan seems clearly

focused on making Restless a force to reckon with in the U.S. "Our commitment to Restless

Records is a real serious one," Milchan adds. "It is a real commitment to the record business. I know everybody is bleeding in the business right now, but maybe that's the best time to come in."



### BILLBOARD'S HEATSEEKERS, ALBUM CHART

| WEEK | WEEK | WKS. ON<br>CHURT | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RA- SALES REPORTS COLLECTED, COMPILED, AND PROVIDED  ARTIST  FERRUARY 1, 1997  LIBEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVAL.) | BY BERNEIL TITLE          |
|------|------|------------------|---|---------------------------|
| D    | 4    | 17               | * * * NO. 1 * * *  BILL WHELAN CELTIC HEART SEAT SEATON (11.90/17.90)   | RIVERDANCE                |
| 2    | 2    | 10               | NO MERCY ARISTA 18941 (10.98/15.98)   | NO MERCY                  |
| 3    | 2    | 17               | MERRIL BAINBRIDGE UNIVERSAL 53019 (10.5U/15.98)   | THE GARDEN                |
| 3    | 3    | 26               | TRACE ADKINS CAPITOL NASHVILLE 37222 (10.90/15.90)  | DREAMIN' OUT LOUD         |
| 9    | 3    | 17               | GARY ALLAN DEDCA 11462/MCA (10.96/15.96)  | USED HEART FOR SALE       |
| 6)   | 31   | 3                | PEGGY SCOTT-ADAMS MISS DUTCH 4000 MARDI GRAS (10.90/16.90)  | HELP YOURSELF             |
| 7    | 3    | 19               | LOCAL H ISLAND 524202 (8.59/14.98)  | AS GOOD AS DEAD           |
| 8)   | 17   | 15               | 702 BIV 10 530738*MOTOWN (8.96/16.98)   | NO DOUBT                  |
| 8    | 3    | 24               | REPUBLICA DECONSTRUCTION 66899/RCA (9.9U/13.98)   | REPUBLICA                 |
| 10)  | 15   | 7                | TRICKY ISLAND 524302 (10.98/16.96)  | PRE-MILLENNIUM TENSION    |
| ID   | 15   | 11               | DUNCAN SHEIK ATLANTIC 62879/4G (10.98/15.98)  | DUNCAN SHEIK              |
| 12   | 10   | 21               | FUN LOVIN' CRIMINALS EM: 35703 (7.98/11.98)   | COME FIND YOURSELF        |
| 13   | 7    | 32               | PAUL BRANOT REPRISE 46180/WARNER BROS. (10.98/16.98)  | CALM BEFORE THE STORM     |
| 14   | 13   | 53               | ENRIQUE IGLESIAS ▲ FONOVISA 0506 (10 98/13 98)  | ENRIQUE IGLESIAS          |
| 15   | 11   | 12               | KULA SHAKER COLUMBIA 67822 (10.98 EQ/16.98)   | K                         |
| 16   | 14   | . 22             | ANN NESBY PERSPECTIVE 549022/MAM (10.98/14.98)  | I'M HERE FOR YOU          |
| 17   | 9    | 20               | AMANGA MARSHALL (PIC 67962 (7.98 [Q/] ).98)   | AMANOA MARSHALL           |
| 16   | 17   | 27               | KENNY CHESNEY BNA 66908/RCA (10.98/15.98)   | ME ANO YOU                |
| 16   | 18   | 7                | ALFONZO HUNTER OUF SQUAD 52827/EMI (10.98/16.98)  | BLACKA OA BERRY           |
| 20   | 21   | 3                | ASHLEY MACISAAC A&M 540522 (8.98/10.98)   | HI HOW ARE YOU TO OAY?    |
| 21)  | 24   | 17               | BR5-49 ANSTA 18818 (10.98/15.98)  | BR5-49                    |
| 22   | 19   | 21               | AKINYELE 200 31142*/VOLCANO (6.98/9.98)   | PUT IT IN YOUR MOUTH (EP) |
| 23)  | 35   | 2                | THE CHEMICAL BROTHERS ASTRALWEIKS 6157-YCAPRICORN (10.58/)  | 4 98) EXIT PLANET DUST    |
| 24   | 22   | 12               | OAVIO KERSH CURB 77848 (10 99/15.90)  | GOODNIGHT SWEETHEART      |
| 25)  | 28   | 15               | SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)   | IRRESISTIBLE BLISS        |

The Heatscakers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Brithousd 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately insignate in a proper or the internal property or the internal property or the internal property or in the heatscark and of the invalidation or country and CO. "Albeits's indicates with UP is

| 26         | 26 | 3  | FOUNTAINS OF WAYNE SCRATCHIETING 92725*/AG (7.98/11.98)   | FOUNTAINS OF WAYNE        |
|------------|----|----|---|---------------------------|
| 27)        | 31 | 2  | MATCHBOX 20 L/MA 92721/AG (7.5%/11.5%) YOUR               | RSELF OR SOMEONE LIKE YOU |
| 28)        | 29 | 7  | PAULA COLE IMAGO 46424WARNER BROS. (10.98/15.98)          | THIS FIRE                 |
| 29         | 23 | 24 | CLEDUS "T." JUDD RAZOR & TIE 2025 (10.90/16.90)           | I STOLED THIS RECORD      |
| 30)        | 34 | 2  | SWEETBACK EPIC 67492 (10.98 EQ/16.98)                     | SWEETBACK                 |
| 31         | 32 | 3  | ERIC BENET WARMER BROS. 46270 (10 96/15.98)               | TRUE TO MYSELF            |
| 32)        | -  | 7  | THE PRODGIY MUTE 9003/NL (LO. 98/15.98) MUSIC             | FOR THE JILTED GENERATION |
| 31         | 26 | 31 | DONELL JONES LIFACE 26025*/ARISTA (10.98/16.98)           | MY HEART                  |
| 34         | 40 | 3  | THE SUICIDE MACHINES HOLLYWOOD 162048 (0.50/12.50)        | DESTRUCTION BY DEFINITION |
| 35)        | -  | 26 | JACI VELASQUEZ WORD 67823/EPIC (10.58 EQ/15.98)           | HEAVENLY PLACE            |
| 36)        | _  | 2  | SQUIRREL NUT ZIPPERS MAMMOTH 0137* (10.56/14.56)          | HOT                       |
| 37         | 33 | 9  | BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98) | ROCK SPECTACLE            |
| 38         | 48 | 7  | KEIKO MATSUI COUNTDOWN 1775QULG (10.98/15.98)             | DREAM WALK                |
| 39         | 39 | 19 | KEB' MO' OKEH 67316/EPIC (10.98 EQ/16.98)                 | JUST LIKE YOU             |
| 40         | 27 | 23 | EELS OREAMWORKS 50001/GEFFEN (10.50/16.50)                | BEAUTIFUL FREAK           |
| <b>4</b> D | -  | 15 | SUSAN ASHTON SPARROW 51458 (9.99/15.98)                   | A DISTANT CALL            |
| 42)        | -  | 11 | ANOINTEO WORD 67904/EPIC (10.98 EQ:15.98)                 | UNDER THE INFLUENCE       |
| 43)        | -  | 2  | AVALON SPARROW 51465 (10.59/15 96)                        | AVALON                    |
| 44         | 42 | 24 | SHAKIRA 50W 81795 (7.98 EQ:12.98)                         | PIES DESCALZOS            |
| 45         | 43 | 21 | OEFTONES MAYERICX 46054/WARNER BROS. (7.98/11.98)         | AORENALINE                |
| 46         | 45 | 11 | CORROSION OF CONFORMITY COLUMBIA 67583* (10.98 EQ/15.9    | (6) WISEBLOOD             |
| 47)        | _  | 13 | CRYSTAL LEWIS MYRRH 5036/WORD (10.98/15.98)               | BEAUTY FOR ASHES          |
| 48         | 47 | 2  | PEORO FERNANOEZ POLYGRAM LATINO 534120 (9.98/16.98)       | DESEDS Y DELIRIDS         |
| 49         | 36 | 27 | OJ KOOL CLRWMERICAN 43105/WARNER BROS. (10.98/15.98)      | (LET ME CLEAR MY THROAT)  |
| 50         | 25 | 43 | RICOCHET COLUMBIA 67223 (10.98 EQ/15.98)                  | RICOCHET                  |

### BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART + BY DOUG REECE

F IT AIN'T BROKE: Warner Nashville comedian Bill Engvall not only shares record labels and managers with Jeff Foxworthy; he also plays his brother on "The Jeff Poxworthy Show

Now the label is hoping Engvall can duplicate Fox-



Taking Shape. "Shapes," the American debut by Sweden's Josefin Nilsson, features production and writing by Abba members Benny Andersson and Biom Ulvaaus, Tristar Music sed tha album Jan. 15 and will begin servicing radio promotional tracks in February, Nilsson, who is also an actress and member of Swedish cabaret act Ainbusk Singers, is gaining notoriety in Sweden, Hol-land, and Norway.

worthy's sales success with a similar marketing and promotions approach.

Engvall's album "Here's
Your Sign"—titled in reference to a bit in which Engvall

advocates giving ignorant people a sign-was released on May 28, 1996, but is just beginning to hit its stride. Similar to clips that paired

Foxworthy with country star Alan Jackson, an Engvall video featuring Travis Tritt was serviced to Country Music Television Dec. 26.

Radio, which received the single simultaneously, has responded well, "Here's Your Sign (Get The Picture) moves up from No. 62 to No. 44 on the Hot Country Singles &

Tracks chart. Warner Nashville executive VP/GM Eddie Reeves says that Warner will keep close tabs on breakout markets. taking steps to promote product in those areas while maintaining a lighthearted approach in keeping with the album's hilarious

tone.

For instance. Warner is planni on throwing a "gold record" party in Little Rock, Ark., where the album is gaining a foothold. According to Reeves, the

album has gone "gold" in the city based on calculations that consider sales in the area as representative of 1/10 of 1% of the total U.S. marketplace. Those questioning why Warner would place so much



Built In. The Warner Bros. dabut from Boise, Idaho-based Built To Spill comes to the market with a dedicated regional following. "Perfect From Now On," which bows Tuesday (28), follows tha act's 1994 Upl release, "There's Nothing Wrong With Lova," which ed at No. 3 on the Moun

REGIONAL HEATSEEKERS NO.1s



THE REGIONAL ROUNDUP Rotating top 10 lists of best-selling titles by new and developing artists.

He Mercy No Mercy Level H As Good As Daed Bill Wheten Rosesdance 702 No Doubt Herrill Bainbridge The Gar Gary Allian Used Heart For Tuce Addiss Greenwi Out Dancen Shelk Duncen She

SOUTH ATLANTIC
Peggy Socht Adares Heis; Yaumell
Ann Hesby The Here For Yau
Akiryele Fur. R. In: Your Mooth IEP!
Gary Allan Under Heart For Soc Cary Allan Under Heart For Soc Tisses Addiss Ovarrier! Out Loud 7028 No Octob

have received a patent answer from Reeves. "If you're asking why [the marketing plan] is so similar to Jeff Foxworthy," he quips, "here's your sign."

ROAD SCHOLAR: Tone-Cool Records blues guitarist Monster Mike Welch, 17, is graduating early so that he can begin touring full time in support of his album "Axe To Grind," due in stores Feb. 11.

Welch, who is booked by Charlotte, N.C.based Piedmont Talent, will begin a Northeast and Southern region tour this month, followed by a May gig at his high school in Lexington, Mass., before he heads to Europe. The artist was featured on Lifetime TV Jan. 22 and will perform in February on CNN and the syndicated "House Of Blues

ROADWORK: Cleopatra recording act the Electric Hellfire Club opens

for Danzig through March. Its album "Calling Dr. Luv" was released in October. SEE YOU ONLINE: I'm happy to announce that I will be acting as February's guest editor in the Ask Billboard

faith in duplicating its efforts section of Billboard Online E-mail questions regarding new artists can be addressed to d reece@billboard.com Answers to selected questions will be posted on Bill-board's World Wide Web site at www.billboard.com.



Vid Hit. Tha "Color Pur-

pla"-inspired clip for Erykat Badu's first singla, "On & On," is receiving multiformat radio play and has been walcomed by BET, MTV and the Boy where it has been one of the the ton 10 most-requested clins for the last three weeks. Kertar Entartainment/Universal Records will release the hip-hop artist's debut album, "Baduizm," Feb. 11. Badu began a promo tour in Los Angeles last week.

CORRECTION: Ben Vaughn's album "Rambler '65" will be released Feb. 18.



Star Time. Scotti Bros, recording artist James Brown, center, stands with radio personality Casey Kasam, left, at Billboard Liva, as the club's president, Kaith Pressman, presants the soul music legand with a plaque commemorating Brown's career achievaments. Brown, who earlier that day raceived a much-deserved star on the Hollywood Walk of Fame, also delivered an impressive showcase performance at the Los Angeles-based venue. (Photo by LeRoy Hamilton)

### **Executives Who Paved The Way** Remembering Pioneering Label Staffers

series by J.R. Reynolds that celebrates the pioneers who forged the first black music departments at major labels in the early 1970s.

The names of today's black senior executives ring like a who's who of the music industry. The exploits of Sylvia Rhone, Russell Simmons, L.A. Reid. and Suge Knight are well known. But what about those executives whose early efforts paved the way for today's black music business

To commemorate Black History

after retail and it paid off."

In addition to Taylor's set.

Peggy Scott-Adams continues

Month, Billboard asked several industry executives to discuss the lasting influence that the heads of the early black music departments have had on

According to Atlanta entertainment attorney Vernon Slaughter, prior to the formation of R&B music departments, black music was designated with the nebulous term "special markets."

"Initially, Logan Westbrook came in as director of special markets at CBS Records, which later became Sony," says Slaughter, who also worked at the label. "Then in 1974, LeBaron Taylor came in as special markets VP and renamed it the black music department.

Taylor is currently senior VP of corporate affairs at Sony. At press time he was unavailable for comment.

Through Taylor's leadership, CBS

became a breeding ground for young black executives who would go on to become icons of the R&B business. Among them were current Motown chairman Clarence Avant, former Motown CEO Jheryl Busby, and entertainment attorney Larkin Arnold (who made a name for himself as a CBS executive), as well as a black music

terms of the 'modern' era, LeBaron put it all together," says Slaughter. "He helped create the corporate blueprint for R&B department

Sony senior VP/Epic black music division executive VP Ron Sweeney agrees that Taylor's tenure as CBS' black music head helped set the tone for subsequent R&B departments, "He was the first guy who actually had control over budgets and had actual deci-

sion-making powers," says Sweeney. Harold Childs and Jim Tyrrell were two other key figures in developing the role of the black music executive in the early '70s. Childs was promotion senior VP at A&M, while Tyrrell worked as marketing and sales VP at Epic Associated Labels.

Says Correct Records GM Kevin Harewood, "They were two black men who had pivotal label positions that were not limited to just the black music

Tyrrell says that today's black executives have a tougher time than he did when he held his senior music post at Epic. Interestingly, the former label (Continued on page 28)

### **Winans Deserve Black Music Family** Crown: Mainstream R&B Has The Blues pening in R&B; several veteran blues-oriented soul artists

HEIRS APPARENT? The British have the royal family, Americans have the Kennedys, and black music has . . . the Winans? The Winsns' name has been a fixture in the gospel realm

for years. However, with the growing appreciation of inspirational music among the more secular set, the family name is becoming increasingly familiar among mainstream con-

Among the family's recording incarnations are male sibling quartet the Winsns, brother/sister duo BeBe & CeCe, and soloists CeCe Winans and Vicki Winans. Now many are probably asking, what about the Jacksons? Well in recent years, the Jackson recording legacy

has dwindled to the one-two punch of Michael and sister Janet. They are a formidable show business pair to be sure.

but for various reasons, the family element has diminished in the eyes of many. The Winans, on the other hand, are making legitimate headway toward the royal throne, through a less controversial reputation, solid track record, and musical abilities. Mario Winans, son of Vicki and the Winans' Marvin Winans, is completing the

recording of his own solo debut for Motown.

another feather on the family cap.

BeBe Winans, who recently signed a solo deal with

Atlantic, is recording an R&B set that's slated for release in late summer or early fall. I've yet to hear anything on

BeBe's project, but the artist's vocal reputation is solid,

and if the album's songs are there and the label's market-

ing machine comes correct, the Winars will have to sew

Mario's set has great potential for bulking up Motown's

anemic A&R reputation. Written and produced by the

20-something artist, the album is an assortment of slow

and mid-tempo R&B tracks that is set to drop in June. "Don't Know." the first single, due in the spring, features

a love-quaking romance remix that includes the slurpy

rapping talents of Bad Boy's Notorious B.I.G., and the rumbling bass chops of A&M maestro Barry White.

down when I heard the tracks in the studio, but the mix's

arrangement was signature White and the track's rhythm was natural for Biggy's raps

With the Winsns' reputation for being solid musical

performers in the gospel realm, veteran artist BeBe's foray into the R&B world as a soloist, and what's shaping

Mind you, the vocals for the remix had yet to be laid

However, based on what I've heard of it thus far,

Rhythm and the Blues

The

ing back to No. 52.

to amaze with her Miss Butch/ Mardi Gras album "Helo Yourself." The set is being driven by generous airplay of the ear-popping track "Bill," and is up to No. 17 on the Hot R&B Singles chart. And it hasn't even been released as a single. Scott-Adams was a late-'60s

are making significant noise at the mainstream R&B level.

Among them is Johnny Taylor's Malaco set "Good Love!,"

which is holding fast on the Top R&B Albums chart, climb

chart for 32 weeks. Impressive, especially since the artist doesn't have much name recognition smong young con-

sumers. Malaco marketing exec Greg Preston says the set is moving well in the South (no real surprise there),

but has gained radio friends elsewhere. "When we released the CD-5 of the first single "Good Love," that's when it took off for us at urban radio," he says. "We went

"Good Love!" peaked at No. 15 and has been on the

favorite when she paired with Jo Jo Benson to hit with "Lover's Holiday" and "Pickin' Wild Mountain Berries." Both were top 10 R&B hits in 1968. It will be interesting to see just how far this record

will go. Because of the lyrical novelty of "Bill," the set has become somewhat of a phenomenon. But will con-sumers dig deeper into the sibum's inventory? Mesnwhile, a common thread linking the Taylor and Scott-Adams sets is the producing talents of veteran

Rich Cason, who worked on both projects. While we're on the subject of heritage artists, on Jan. 2I, Ichiban released "The Sequel: It Ain't Over," by Millie Jackson. The 13-track set comes hot on the heels of her thespian performance in the off-Broadway musical, similarly titled "The Sequel: It Ain't Over," which runs through Feb. I6 st New York's Beacon Theatre.

N HONOR OF BLACK History Month, the History Channel (which bowed in January '96) is airing a series of African-American-related features, including the 12-hour mini-series "Roots." The 1977 saga, which recounts the family legacy of late suther Alex Haley, airs Feb. 23-28. The nine-Emmy-winning telecast featured an impressive soundtrack that was originally released by A&M. Piggy-backing off the rebroadcast, A&M is reissuing the 1977 set on CD Feb. 4. "Roots," certified gold in '77, peaked at No. 2I on The Billboard 200. Produced by Quincy Jones, the 28-minute set contains musical elements from the show's score and tracks inspired by the TV epic. The set's I8

tracks are a blend of African and African-American styles.

### Def Jam Shoots Straight For Int'l Market For Warren G Set ■ BY SHAWNEE SMITH

NEW YORK-With the unanticipated internstional success of Warren G's "What's Love Got To Do With It" single from the "Super Cop" soundtrack, G Funk Music/Def Jam is flipping the

script for the artist's sophomore set, "Take A Look Over Your Shoulder (Reality)." Instead of the customary "domestic first, international second" scenario,

the label is releasing the set internationally Feb. 17,

the disc is an

followed by a domestic debut March 11. In addition to the nontraditional release schedule

enhanced CD. "Warren has terrific setup overseas," says Def Jam West Coast marketing VP David Belgrave. "His 'What's Love Got To Do With It' single record store, and tours his hometown

only did about 250,000 in the U.S., but it was No. 1 in Germany, and it reached the top five in France and the U.K." In response to significant international consumer interest, the label sent the rapper on s 12-day European pro-motional tour in December. Because of his appeal, Warren G wound up on fel-

low Long Beach, Calif., rhyming partner Snoop Doggy Dogg's concert tour. During his European stay, he also performed dates with Hootie & the Blowfish, rapping and playing drums. Ssys Belgrave, "Breaking [the

lbum] internationally is the best thing for both markets because it gives Mer-

cury International s big splash before anything happens in the U.S., and there's virtually no chance of a leak back to the States "Take A Look Over Your Shoulder

(Reality)" has "more bounce" than his debut set, "Regulate," according to the srtist, and is the first project on his Mercury-distributed G Funk Music. Warren G says that the set is more advanced, creatively. "Instead of using samples, I just played everything live, he says. "I got a guitar player, s bass

player, and s keyboard player, and I directed and produced everything." The 15-track set includes rap covers of Bob Marley's "I Shot The Sheriff" and the Isley Brothers' "Coolin' Me Out," which is renamed "Smokin' Me

Out" and features a chorus sung by Ron Isley. The international set also includes the original and remixed versions of

'What's Love Got To Do With It." The ECD features retrospective nar ration by Warren G, as he shows off his home, works in the studio, visits a

"Warren's enhanced CD is better than most because he was actively involved in it," says Belgrave. "He recorded all the intros and responses, so whoever uses the [ECD] is going to feel like they are interacting directly

of Long Besch.

with Warren

The first U.S. single, "What We Go Through," features Malik from Illegal, Badass from the LBC Crew, and newcomer Perfect. It was serviced to DJ pools on Monday (27).

"I Shot The Sheriff" is the first (Continued on page 28)

up to be a promising debut for Mario, the family seems destined to become the next first family of music. WHAT'S GOING ON? Something remarkable is hep-

### Billboard. TOP R&B ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCORP®

| T   |   | 1  |    | (48) | 48   | /9  | 17  | MINT CONDITION PERSPECTIVE STREET, AND 110,5654-537 DEFINITION OF A BAND   |
|-----|---|--|----|------|------|---|---|--|
|     | 2   |  | 2  | 45   | 41   | 49  | 17  | LL COOL 1 • DEF JAM 524125*-MERCURY (1) 98 EQ17-981 ALL WORLD  |
| 80  | 870   | ADTION   |    | 50   | 51   | 51  | 12  | ALFONZO HUNTER DE SQUAD 50627/EM (10 99/15.96) BB BLACKA DA BERRY  |
| 2.6 | 88  | LABEL A NUMBER DISTRIBUTING LABEL ISUGGESTED LIST PRICE OR EQUINALENT FOR CASSETTE COM-  | 55 | 51   | 52   | 52  | 23  | AKINYELE 200 311425-VOLCAND IS 98/9.991 BBI PUT IT IN YOUR MOUTH (EP)  |
|     |   | * * * No. 1/Hot Shot Debut * * *   |    |      |      |   |   | JOHNNIE TAYLOR MULICO 7460 (9:98/15:98) GOOD LOVE!   |
| w.  | 1   | SOUNDTRACK BUZZ TONE 5060519910907Y (10 96/16 50)   Liverkitz No. 1   RHYME & REASON   | 3  |      |      |   |   | OUTKAST & LAFACE 26029*IARISTA (10 98/16/09) ATLIENS   |
| 1   | 12  | MAKAVELI & THE DON KILLUMINATI: THE 7 DAY THEORY   | 1  |      | -    |   | -   | CHAKA KHAN   |
| +   | -   |  | _  | _    | _    | -   |   | REPRISE 45865/WARREND BITUS, LECTUS 10 500   |
| ١.  | -   |  | ,  |      |      |   |   | LOST BOYZ ● UNIVERSAL 53010* (10.9015.9H) LEGAL DRUG MONEY   |
| -   | 21  |  |    |      |      |   |   | 2PAC ▲ INTERSCOPE 506091/PRIORITY (10.98/16.590 ME AGUINST THE WORLD   |
|     | 3   |  |    |      |      |   |   | SWEETBACK EVIC 67-92 (10:50 EG/16:50) (ISS SWEETBACK   |
|     |   |  | -  |      |      |   |   | NAS ▲* COLUMBIA 67015* (30.98 EQ16.98) IT WAS WRITTEN  |
|     |   |  |    |      |      |   |   | THE OAYTON FAMILY RELATIVITY 1544 (10 98) 15 98) F.B.I.  |
|     |   |  | -  |      | -    |   | -   | SHAQUILLE O'NEAL 1 M (SM, TRALMA SCORP INTERSCOPE (10 9616 96) YOU CAN'T STOP THE REIGN  |
|     |   |  |    | 61   | 64   | 58  | 62  | R. KELLY ▲ 1,016 41579* (10 98/16 56) R. KELLY   |
|     |   |  |    | 62   | 58   | 53  | 8   | FUGEES REFFHOUSE 67904*COLUMBIA (7.98 EQ.1.1.98) BOOTLEG VERSIONS  |
|     | -   |  |    | 63   | 62   | 76  | 33  | DONELL JONES LAFACE 26025-WARSTA (10 99/15.98) IIII MY HEART   |
|     |   |  |    | 64   | 71   | 74  | 10  | ERIC BENET WARNER BROS 4627013098/15 981 TB TRUE TO MYSELF   |
|     |   | TOTAL TOTAL OF TEXT OF |    | 65   | 57   | 57  | 79  | BONE THUGS-N-HARMONY ▲* RUTHLESS 5539*/RELATIVITY (10.98/15.58) E. 1999 ETERNAL  |
|     |   |  |    | 66   | 67   | 67  | 13  | ORIGINOO GUNN CLAPPAZ BUCK BOWN 50577-FRIORITY (10.98(16.93) DA STORM  |
|     |   |  |    | 67   | 60   | 69  | . 6   | BIG NOYO TOWNY BOY 1156* (8.98/11.98) EPISODES OF A HUSTLA   |
|     |   |  |    | 68   | 75   | 79  | 32  | KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ16 98) IIII KENNY LATTIMORE  |
| 13  | 19  |  | 1  | (69) | 79   | 92  | 24  | UGK .vs 41596 (10.99/15.90) RIDIN' DIRTY   |
|     |   |  |    | 70   | 68   | 76  | 14  | XZIBIT (000 66816190A (10.9915 98) AT THE SPEED OF LIFE  |
| _   | 2   | PEGGY SCOTT-AOAMS WISS BUTCH 4003 MARROI GRAS (10 98% - 98; IN HELP YOUR SELF  | 17 | 71   | 65   | 61  | 49  | FUGEES A® RUFTHOUSE 67147*(COLUMBIA   10 96 DQ/16 98) THE SCORE  |
| 16  | 13  | WESTSIDE CONNECTION ▲ LENCH NOR SOSREY/PRIDEITY (10 98/16 98) BOW DOWN   | 1  |      |      |   | 33  | VARIOUS ARTISTS ● 50 50 DEF 87532*COLLAMBA (10 98) EQUIS 98 SO SO DEF BASS ALL STARS   |
| 31  | 11  | TELA SUNYE HOUSE 1553/98LATWITY (10.98/15.98) PIECE OF MINO  | 18 |      |      |   | 68  | MARIAH CAREY A* COLUMBIA 66700 (10.98 EQ16.98) DAYDREAM  |
| 29  | 42  | MAXWELL ● COLUMBIA 66434 (10 98 EQ/16 98)  MAXWELL'S URBAN HANG SUITE  | 8  | (74) |      | 68  | 30  | QUAD CITY QU'S . QUADRASOUNDING NEAT REPROPUNG (LO 1921) SET ON LIP AND DANCE  |
| 17  | 8   | VARIOUS ARTISTS DEATH ROW/WITERSCOPE SOST/PRIORITY (19 9623 98) DEATH ROW GREATEST HITS  | 15 | 75   |      | 86  | 34  | MONIFAH UPTOWN 530041/UNIVERSAL (10.90/15.90) MOCOSMOMENTS   |
| 22  | 15  | GINUWINE ● 550 MUSIC 67685/EPIC 110 98 EQ16 981 EM GINUWINE THE BACHELOR   | 20 |      |      |   |   | MC LYTE EASTWEST 61781*(EEG   10 98/16 98) BAD AS I WANNA B  |
| 20  | 16  | LUTHER VANOROSS ▲ LY 67953*EPIC   10 98 EQ16 980 YOUR SECRET LOVE  | 2  |      |      |   |   | VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15 98) JOCK JAMS VOL. 1  |
| 18  | 9   | MOBB DEEP LOUD 66992" RCA (10 96/16 98) HELL ON EARTH  | 1  |      |      |   |   | JAY-Z ● FREEZEROCA-FELIA 90992*PRIORITY (10 98)15 98) REASONABLE DOUBT   |
| 15  | 17  | SOUNOTRACK ▲ EASTWEST 61961*LEEG (11.98/17.96) . SET IT OFF  | 3  | _    | -    |   | -   |  |
| 28  | 15  | JOHNNY GILL . MOTOWN 530646 [10 98/16 98] LET'S GET THE MOOD RIGHT   | 7  |      |      |   |   | PARIOUS ARTISTS  RAP A LOTINGO TRYTE 42510 VARGIN (10.98/15.98)  10TH ANNIVERSARY — RAP-A-LOT RECORDS  |
| 32  | 36  | THE ISLEY BROTHERS & TAKEX 52/214/5/AND (10.98/16.96) MISSION TO PLEASE  | 2. | (80) | 91   | 73  | 39  | SWV ▲ RCA 66487*-110 98/16 981 NEW BEGINNING   |
| 37  | 39  | KIRK FRANKLIN AND THE FAMILY . WHATCHA LOCKIN 4  | 3  | 81   | 87   | 64  | 29  | CRUCIAL CONFLICT ● PALLAS \$3006-YUNIVERSAL (140 98/15.98) THE FINAL TIC   |
|     |   | G690 ((MHC 2012) (1.34)  |    | (82) | 95   | -   | 4   | MAC ORE ROMP (049 (9.99)14.90) MAC DRE PRESENTS THE ROMPALATION  |
|     |   |  |    | (83) | NE   | wÞ  | . 1   | FREAK NASTY CONTROVERSEE THAT'S LIFE AND THAT'S THE WAY IT IS  |
|     |   |  |    | _    | 70   | 71  | 15  | HARD HODDPOWER 2111/TRAD (10/99/15/90)  KANE & ABEL NO LIMIT 506341/PRIORITY (5/95/99) (IIII)  THE 7 SPAS  |
|     |   |  |    |      |      |   |   | AL GREEN THE RIGHT STUFF 20000CAPTOL (10.99/16.96) GREATEST HITS   |
|     |   |  |    |      |      | -   |   | MASTER P • NO LIMIT STRYTEYPRORTY (10 98/16/98) ICE CREAM MAIN   |
|     |   |  |    |      |      |   |   |  |
|     |   |  |    |      |      |   |   | JERU THE OAMAJA PAYDAXLONDON 12411915LAND (10.98/17.98) WRATH OF THE MATH GROVER WASHINGTON, JR., COLUMBA 57905 (10.98 EQ/16.98) SOULFUL STRUT   |
| _   | _   |  |    |      |      |   |   |  |
| -   | -   | AFTERMATH SCOAL WITERSCOPE (10.58/16.98) DR. DRE PRESENTS, THE AFTERMATH   | -  |      |      |   |   | OJ KOOL CLRIMERICAN 43105/WARNER BROS. (10.96) 5 98) (LET ME CLEAR MY THROAT)  |
|     |   | → HPG 54983/EM1 (22 98/34.58) EMANCIPATION   | -  |      |      |   |   | NATALIE COLE ● ELEXTRA 61946/EEG (10.98/16.98) STARDUST  |
|     |   | KENNY G ▲* ARISTA 18935 (10.98/06-98) THE MOMENT   |    |      |      |   |   | MONTELL JORGAN GEF JAM 533191 MERCURY (10.96 EQ16.98) MORE   |
|     |   | 702 av 10 5307381/MOTOWN (8 90)16 98) (IIII NO DOUBT   |    |      |      |   |   | BOUNTY KILLER SLUXT/#7 1461 TVT (10.99/1698)  MY XPERIENCE   |
| 39  | 8   | B-LEGIT SICK WID' IT 415931/WE (10.98/15.98) THE HEMP MUSEUM   | 15 |      |      |   |   | PATTI LABELLE MCA 11567 (10.98/16.98) GREATEST HITS  |
| 50  | 17  | THE ROOTS DGC 245724/GEFFEN   10.98(16.98) ILLADELPH HALFLIFE  | 4  |      |      |   |   | TINA TURNER VIRGIN 41920 110 90/16 983 WILDEST DREAMS  |
| 48  | 12  | DA BRAT ● 50 50 DEF 67*13*COLUMBIA (10:58 EQ.16:91) ANUTHATANTRUM  | 5  | 95   | 98   | 97  | 18  | SILKK NO LIMIT 50561* PRIORITY (10.98/16.98) THE SMOCKER   |
| 41  | 12  | AZ YET LAFACE 26034/RISTA (20.96/15.96) AZ YET   | 18 | 96   | 97   | 95  | 25  | A TRIBE CALLED QUEST ● BEATS, RHYMES AND LIFE  |
| 43  | 18  | CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98) NEW WORLD ORDER   | 24 | (97) | RF-I | ENTRY   | 5.0   | EIGHTBALL & MJG ◆ SUME HOUSE 1521*HELATINITY (10.98/16.98) ON TOP OF THE WORLD   |
| 28- | 9   | FLESH-N-BONE T.H.U.G.S. TRUES HUMBLY UNITED GATHERIN' SOLLS  | 8  |      |      |   |   | VARIOUS ARTISTS LOUG 67/22/9CA (10.9616.96) ALL THAT: THE ALBUM  |
|     | 11  |  | 11 |      |      |   |   |  |
|     |   | AND MECON CONTROL ACCOUNTS ASSOCIATED AND ASSOCIATED ASSOCIATED AND ASSOCIATED ASSOC | 22 |      |      |   | 126   | MONICA & ROWER 37006/VARSTA (10:9815-98) MISS THANG  |
|     | 1<br>1<br>3<br>2<br>6<br>5<br>7<br>7<br>8<br>19<br>9<br>9<br>11<br>11<br>12<br>14<br>10<br>13<br>13<br>13<br>13<br>13<br>13<br>13<br>13<br>13<br>13 | 1   1   1   1   1   1   1   1   1   1  |    |      | A    | The content of the | The content of the | Back   Section   Control   Control |



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# 90 M/N/5



DON WAS - 20 YEARS OF MAKING RECORDS

### Issue Date: March 1 Ad Close: Feb. 4

Billboard's March 1st issue celebrates Don Was' 20 years of making records. This talented musician/producer, who has worked with successful artists like Bonnie Raitt, the Rolling Stones and Bob Dylan, is exclusively interviewed by Billboard's Chris Morris in this spotlight issue. Other features include a complete. overview of hls award-winning career, his recent success in film scoring and an extensive discography of his work. Join Billboard in honoring one of the music industry's finest.

Contact: Pat Rod Jennings 212-536-5136



### ASIA PACIFIC I

### Issue Date: Mar. 1 Ad Close: Feb. 4

Continuing its editorial commitment to Asia Pacific's mega-market, Billboard's March 1st issue will contain our first "magazine within a magazine" on the region for 1997. Our Spotlight takes a final look for 1996 at the Asian Pacific market, with coverage on the most recent events, trends, Western acts experiencing success and Asia/pacific acts breaking In both the homeland and abroad. Don't miss this opportunity to align your company with the market that keeps growing and growing!

Contact: Clinch-Leece

Singapore:65-338-2774 Hong Kong: 852-2527-3525



### K-tel 35TH **ANNIVERSARY**

### Issue Date: March 8

### Ad Close: Feb. 11 Billboard's March 8th issue

celebrates the 35th anniversary of K-tel. A pioneer in marketing music, this Minneapolis firm's retail music compilations have become pop-cultural icons. Our commemorative issue features a complete history of the company, an overview of its present-day operations, and an exclusive Q&A with president David Weiner and founder Philip Kives. We'll also take a look at those artists whose careers have been given a significant boost by aligning themselves with the K-tel organization.

Contact: Ken Karp 212-536-5017



NARM

### Issue Date: March 15

### Ad Close: Feb. 18

Billboard's March 15th issue features our annual spotlight on the NARM confab taking place in Orlando, Florida on March 8-11. This special issue provides readers with an up-to-date, comprehensive overview on the general health of the retail market (multimedia, video and music products). In addition, coverage will preview artists scheduled to perform, provide a complete listing of events, and explore the retail landscape of Orlando.

Contact: Robin Friedman 213-525-2302

Reach Billboard's 200,000

# World Holling 미[워크숙(이었]크



KOCH INTERNATIONAL 10TH ANNIVERSARY

### Issue Date: March 15 Ad Close: Feb. 18

As part of our annual NARM issue, Billboard will honor the 10th anniversary of the independent distribution firm (and record company) Koch International. Our celebratory coverage will be anchored around the company's history, while providing insights on Koch's current projects and future plans. Other features will look at the labels under the Koch umbrella, compile a timeline of the company's strategic events, examine its international force, and include a one-on-one interview with Michael Koch.

### Contact: Ken Piotrowski

212-536-5223



### PRO TAPE/ITA

### Issue Date: March 22 Ad Close: Feb. 25

Billboard's annual section on Pro Tape finds its home in our March 22 issue. Coinciding with the ITA convention (Tuscon, March 19-23), this spotlight reviews the current state of the market in light of recent acquisitions.
Coverage will explore the new opportunities for other tape suppliers in the wake of the market's consolidation, profile the KOHAP Group, and discuss the challenges facing pro-tape suppliers in an exclusive Q&A with ITA executive director Charles Van Horn.

### Contact: Ken Karp

212-536-5017



### 1997 Record Retailing Directory

### Publication Date: March 22, 1997

### Ad Close: Jan. 22

The 7th edition of the Record Retailing Directory continues to influence the music industry buyers who purchase the products and services offered by record companies, wholesalers & distributors, accessory manufacturers, etc. The RRD contains 7.000 updated listings of independent record and chain stores, chain headquarters, and audio book retailers. One ad in the 1997 RRD can work for you all year long!

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### Billboard HAT R&R SINCIFS CONFLICTOR OF A PLANT LANGE STATE OF THE RAND APPLAY MORNES OF A PROBLEM SHOULD STATE AS THE RAND APPLAY MORNES OF A PROBLEM SHOULD SHOU

| .onu | ARY 1     | , 199           | cara, <b>IIUI NOD</b>  | U    |            | W        | U            |                 | LECTED, COMPILED, AND PROVIDED BY Sound  |
|------|-----------|-----------------|--|------|------------|----------|--------------|-----------------|--|
| AST  | Winds     | MKS. ON<br>HART | TITLE ARTIST PROCEICES SOMEOWHERE LASEL & MANAGER PROPRIED IN A MALE   | PEAK | HIS        | AST      | 2 WKS<br>AGO | WKS ON<br>CHART | TITLE ARTIST   |
| -    | 1         |                 | *** No. 1 ***  | Ī,   | 50         | 49       | 40           | 13              | NEVER LEAVE ME ALONE ◆ NATE DOGG FEATURING SNOOP DOGGY DOG   |
| 2    | 1.        | 8               | BELIEVE   CAN FLY (FROM "SPACE JAM")   6 weeks at the 1   R. KELLY   | _    | 51         | 45       | 48           | 11              | SPIRITUAL THANG  THANG T |
| 7    | -         | 2               | ON 6 ON POWER JAMAN I ERROLLIAMAN I CO DI CHI ETTA HE BALO DE POWER JAMAN I ERROLLIAMAN I CO DI CHI ETTA HE BALO DON'T LET GO GLOVE) (FROM "SET IT OFF") \$\( \text{\$\frac{1}{2}\sigma}\) \$\( \text{\$\frac{1}\sigma}\) \$\( \text{\$\frac{1}\sigma}\) \$\( \text{\$\frac{1}\sigma}\) \$\( \$\fr | 2    | (52)       | 52       | 55           | 8               | ONLY LOVE   A GCROON IN(LSTAP, A MARTIN) MATINS A BURROUGHS)  THE BRAXTONS (C) ID) ATLANTIC BYOLE  THE BRAXTONS (C) ID) ATLANTIC BYOLE ( |
| 1    | 3         | 13              | CREAMITE NEXT EXPLANATION OF A MAKEN LIMITED METHORSOCI. ICI CENTRE IN THE OF EAST SECTION.  | 1    | 53         | 43       | 36           | 12              | HOW COULD YOU (FROM "BULLETPROOF")   ◆ K. CI & JOJO OF JODEC (C) (D) MCA SOUNDTRACKS 53275 NC.   |
| 4    | 5         | 6               |  | 4    | 54         | 51       | 45           | 20              |  |
| 9    | 14        | 5               | D SUMMONS IR BROWN, IR B STACE D SIMMONS> (C) (D) (SLAND 354854  | 5    | 55         | 54       | 47           | 19              | FLOATIN' ON YOUR LOVE • THE ISLEY BROTHERS FEAT. ANGELA WINBUSH  |
| 14   | -         | 2               | CAN'T NOBODY HOLD ME ODWN   PUTF DADUT (FEATURING MASE)  THE ARTHROPHY TO BE THE THE THE THE THE THE THE THE THE TH  | 6    | (\$6)      | 79       | _            | 2               | WHATEVA MAN  ◆ REOMAN  • SEDMIN IT SEDMIN MANUEL  CO DEE MAN SEMINAR MANUEL  CO DE MANUEL  CO D  |
| 3    | 2         | 15              | IN MIT BEGO.  IN MIT BEG.  IN MIT BEGO.  IN  | 2    | (37)       | 57       | 64           | 8               | AWNIGHT EAT SCORES, SORDAN HOLLEY, WHIRDEN ROBERT (FLORIT HILD CREAT SESSUAL WHATEVER AND FOR EACH AND ESTIMAN I SCREENING HOLLEY (FLORIT HILD CREAT SESSUAL HOLLEY AND ESTIMAN I SCREENING HOLLEY (FLORIT HILD CREAT SESSUAL HOLLEY AND ESTIMAN I SCREENING HOLLEY AND ESTIMAN I SCREENING HOLLEY (FLORIT HILD CREAT SESSUAL HOLLEY AND ESTIMAN I SCREENING HOLLEY AND ESTIMAN I SC |
| 6    | 4         | 18              | WHAT KIND OF MAN WOULD I BE   → MINT CONDITION  MAN COMBRIGHT, WASTELL  CLICK IN PROPERTIES  AND CLICK IN CONDITION  AND COMBRIGHT, WASTELL  CLICK IN PROPERTIES  AND CLICK IN CONDITION  AND COMBRIGHT, WASTELL  CLICK IN PROPERTIES  AND CLICK IN CONDITION  AND COMBRIGHT, WASTELL  CLICK IN PROPERTIES  AND CLICK IN CONDITION  AND COMBRIGHT, WASTELL  CLICK IN PROPERTIES  AND CONDITION  AND COMBRIGHT, WASTELL  CLICK IN PROPERTIES  AND CONDITION  AND CONDITI  | 1    | 58         | 41       | 31           | 15              | WHEN BOY MEETS GIRL/DO YOU THINK ABOUT US TOTAL  |
| 8    | 6         | 22              | WHAT KIND OF MAN WOOLD THE   MINT COMBINED WITH TO WORK TO WORK OF MINT COMBINED WITH TO WORK OF   | 2    | 59         | 56       | 49           | 7               | SPACE JAM (FROM "SPACE JAM") QUAD CITY OJ:   |
| 11   | -         | 13              | 15. No. Com. Principles in the policy of a contract about the part of a contract of the part of a contract of the part of the  | 7    | 60         | NEV      | <b>V</b>     | 1               | WHATS ON TOWNSHIP I CONSTRUCT THE STATE OF T |
| 5    | 8         | 10              | COLO ROCK A PARTY PINOS CONSCRUENCE POR LOCAL PLANTACION MONTE PARTY AND   | 5    | <u>61</u>  | 62       | 62           | 6               | MY BABY MAMA ◆ Q   |
| 13   | 18        | 5               | TEARS  ↑ THE ISLEY BROTHERS Appropriate (COD) 1-800 854802 SUARO  NO TIME  ↓ III KIM FEATURING PURE ORDONY   | 12   | 62         | 53       | 51           | 8               | THE SOUND OF MY TEARS OEBORAH CO.  |
| 10   | 11        | 17              | S COMES STEVE J. OK JONES, S COMES, S JORDAN J. BROWN J. JOHN D. THUMBERS BIG BERT 9804 UNITENTIC  | 9    | 63         | 60       | 57           | 10              | (C) (D) (T) (O ARISTA 1327  LEAVIN*  ◆ THE TONY RICH PROJECT   |
|      |           |                 | * * * HOT SHOT DEBUT * * *   |      | -          | 83       | 88           | 7               | TROUTRICH  PUNNIN'  2PAC NOTORIOUS BLG. RADIO ORAMACYDALA STRETCH  |
| NI   | EW▶       | - 1             | EVERYTIME I CLOSE MY EYES  | 14   | 64         |          |              |                 | TRION TRICH.  2PAC, NOTORIOUS B.I.G., RAOIO, ORANACYOAL STEEL LAST HID BEE CHALL THE ROSIO DIS 1G, RAOIO DRAMACYOAL STEEL LAST HID BEE CHALL THE ROSIO DIS 1G, RAOIO DRAMACYOAL)  (IN MESCLASCLAR TOI SAMME  **XIBIT  HIDSGS LA JOHN, IN MOSCHILO B 2003)  (IN 1891 TH LOUIS-470)  |
| 12   | 9         | 22              | PONY  THURN, AND IS LUMPON TMOSLEY, S, GARRETT)  OC. (D) (T) 550 MUSIC 783736PIC   | 1    | 65         | 58       | 61           | 10              | MINESS (A SOMERL MOSCENUD 8 NOTE)  ELV LIKE AN EAGLE (CDOM "SPACE IAM")  A SEA   |
| 16   | 19        | 8               | PONY A CONTINUE OF CONTINUE O  | 16   | 66         | 61       | 59           | 7               | MODEL AND ADDRESS MODEL OF A STATE AND ADDRESS MODEL OF A |
| 15   | 10        | 17              |  | 1    | <b>(1)</b> | NEV      |              | 1               | DOWNOOT, PARKER D PADILLU (T) JUE 40425  |
| 17   | 13        | 24              | TELL ME (FROM "EOOIE")   SBROWN IS BROWN IN DIXIS A CANTRALL)  CD ID: SLAND 854660   | 5    | 68         | 74       | 75           | 8               | DI CLARK KENT IR FRANKLIN M. LEJA & CALDWELL, A KETTNER K. PRICE) (C) (D) (T) (D) AND 85461  |
| 18   | 12        | 24              | BABYFACE M.WARREN (BABYFACE K.ANCES) C. (C) (NO (T) (N) (D) LAFACE 241 B) ARISTA   | 1    | 69         | 68       | 63           | 18              | MUSIC MAKES ME HIGH  MR SEX IMR CHEEKS, FTANN  (C) (III (T) (0) UNIVERSAL \$602  |
| 19   | 15        | 13              | TIME BOD IT HE BOD MASON'S COMPS T KELLY!  OCT OF 171 HE BAD BOY 790731A415TA  | 15   | 70         | 63       | 60           | 17              | SITTIN' ON TOP OF THE WORLO ◆   10 UPRI (1) DUPRI (0) 8RAT RIAMES:  (C) ITI SO SO DEF 78426 COLUMBI  |
| 21   | 17        | 21              | STEELO   TUDE TO PEARSON OF ELLOTTALELLOTT O PEARSON O SUVINERS! (CLIDI TO BEN 10 BEOSSONSONSONSONSONSONSONSONSONSONSONSONSO   | 12   | 71         | 65       | 68           | 19              |  |
| 22   | 25        | 9               | IT'S YOUR BOOY ◆ JOHNNY GILL FEATURING ROGER TROUTMAN JGLL JGRU  (5) ID MOTOWN BLOKES  | 22   | 72         | 80       | 79           | 9               | YOU GOT ME GOIN!  ↑ IN O EXTREM!  TOPSICH DESTRUMENT MILES REPAIRE LIMITED MOMENT PRESENT. (C) ITS SASCINE ALLS SECTIONS  • IN O EXTREM!   |
| 23   | 22        | 14              | KNOCKS ME OFF MY FEET/YOU SHOULD KNOW  KNOCKS ME OFF MY FEET/YOU SHOULD KNOW  ONLELL JONES O AHTRIGON (TTRELL MODEL & MODELED (INC) MODELED 2 MARTINE)  ID ITS IT IN JOHN AND LANGE AND MARTINE ID ITS IT IN JOHN AND LANGE AND MARTINE ID ITS IT IN JOHN AND LANGE AND MARTINE ID ITS IT IN JOHN AND LANGE AND MARTINE IN JOHN AND LANGE AND MARTINE IN JOHN AND LANGE AND MARTINE IN JOHN AND LANGE AND LA   | 14   | 133        | NEV      | <b>N P</b>   | 1               |  |
| 24   | 24        | 9               | NOTHIN BUT THE CAVI HIT (FROM "RHYME & REASON")   MACK 10 & THA DOGG POUND OUT NUCLA DAY OF BOUND OF BROWN   | 24   | 74         | 55       | 54           | 7               | THAT'S HOW IT IS (IT'S LIKE THAT) ◆ REOMAN FEATURING K-SOLD  |
| Т    |           |                 | * * * GREATEST GAINER/SALES * * *  | П    | 75         | 70       | 70           | 11              | ## COME INCOME  ## REOMAN FEATURING SOLD  #  |
| 31   | 32        | 14              | DAY OLP FREAK NASTY FREAK NASTY (CCC) 00 HARD HODD POWER DILETTRAD   | 25   | 76         | 72       | 72           | 12              | J MAILEY II MA CT/JP PEARSONE  COULD BE MY BOD  CRAZY CI MY HANGE SCOTTS, COLUMS)  RETURN OF THE MACK  MARCH MORRISOD  THE ALMIGHTY RSO FEATURING FAITH EVANS (C100 MAP A LOTHOC) THOSE, MSD TURNING  THE MARCH MORRISOD  THE MARCH MARCH MARCH  THE MARCH MARC  |
| N    | ₩Þ        | 1               | THINGS'LL NEVER CHANGE/RAPPER'S BALL ◆ E-40 FEATURING BO-ROCK  WINDLEST COMMON STRUCK WAS A STRUCK WINDLEST SECTION OF CHANGE STRUCK WINDLEST  | 26   | T          | 82       | 83           | 3               | RETURN OF THE MACK MARK MORRISON MINORISON P CHILL IN MORRISON P CHILLI IN MORRISON (T) AT JUNIO, 8543   |
| N    | w►        | 1               | WATCH ME DO MY THING (FROM "ALL THAT") ◆ IMMATUPE FEAT, SMOOTH AND ED FROM GOOD BURGER CSTONES, COURN IS, STONES, CULIN LIKEL)   | 27   | 78         | 66       | 65           | 13              | IT'S ALRIGHT ◆ KAYCEE GROGAT   |
| 20   | 16        | 15              | THIS IS FOR THE LOVER IN YOU ▲ ◆ EMBITACE FEAT, LL COOL J, H. MEWETT, J, WATLEY & J. DANIELS BABITACE IN MEMETT, D. MITTERS.  COUNTY OF CHARLES  | 2    | 79         | 75       | 71           | 16              | BOHEMIAN RHAPSOOY (FROM "HIGH SCHOOL HIGH") ◆ THE BRAID  |
|      | T         |                 | * * * GREATEST GAINER/AIRPLAY * * *  |      | 80         | 77       | 74           | 17              | CONTROL OF THE PROPERTY OF THE |
| 42   | 50        | 9               | WHAT THEY OO SOLD THE ROOTS SOLD THE   | 29   | 81         | 67       | 56           | 6               | STRESSEO OUT  A TRIBE CALLEO QUEST FEATURING FAITH EVANC THE LIMINAH OF LARRESTO A MENIAMANDIA TAHOR O MILLSO TAHLORO  THE LIMINAH OF LARRESTO A MENIAMANDIA TAHOR O MILLSO TAHLORO  THE SAME  SMILE  MILL  MILL  LICITO MILLITO O THIRD SSEEDANE  LICITO MILLITO O THIRD SSEEDANE  THE MILLITOR OF THIRD SSEEDANE  THE MILLIT |
| 26   | 21        | 24              | MISSING YOU (FROM "SET IT OFF")   BRANDY, TAMIA, GLADYS KNIGHT & CHAKA KHAN BUSGASTHOOD IS JEASTMOND CHAMBERS!  OF 15 TO   | 10   | 82         | 73       | 73           | 10              | SMILE ONLY TARREST AND HAMMAD AND TAYLOR DIMILES CHARLORS TO COLOR \$42420   |
| 25   | 23        | 14              | STREET DREAMS  | 18   | 83         | 84       | 84           | 10              | RACFADGEN E HARRSTON, IR IR MCFADGEN, E HARRSTON, IR 1 (2) (0) (M) (T) (0) (REH SS192/MC<br>BEEN FOUND ASHFORD & SIMPSON WITH MAYA ANGELOI   |
| 29   | 26        | 35              | YOU'RE MAKIN' ME HIGH/LET IT FLOW ▲ TONI BRAXTON  BASTACE R WILSON IS MISSON BANYBACE OF THE OWNER OWNER.   | 1    | 84         | 64       | 67           | 6               | BEEN FOUND IN SHIFTORD & SIMPSON WITH MAYA ANGELOI IN SHIFTORD & SIMPSON WITH MAYA ANGELOI ID IN ICH HOPSION & SIX SHICHBAN LOVE YOU SO  SOLID REA  SOLID FOR REA  SOLID FOR REA   |
| 33   | 39        | 6               | GET UP + LOST BOYZ CHENT MR SEX ONE CHEEKS F TAND 40 (0) (1) UNIVERSAL SEGISZ  | 33   | 85         |          | -            | 20              | SCOMBS.STEVIE.J IN SCANDINOUN KETH Q PARKER DJONES) (C) (T) 00 UPTOWN 56035A/WVERSA JUST THE WAY (PLAYAS PLAY)  A I FONZO HUNTEJ   |
| 37   | 53        | 9               | LUCHINI AKA (THIS IS IT)   CAMP LO SHISWALLICES WELDS  CO TO PROFILE 5458  | 31   | 87         | 69<br>86 | 65<br>97     | 5               | E SUMM É SUMMA HAMITAT BURDA COM WANGET DI OGGNUTE NOZE E BANGTT. ICLE JANTON CO SQUA SERVICI<br>LOVE ME FOR FREE  |
| 28   | 28        | 39              | TOUTH MAKE THE THE THE THE THE THE THE THE THE TH  | 8    | 67         | 16       | 80           | 10              | TO THE PROPERTY OF THE PROPERT |
| 34   | 34        | 8               | IN YOUR WILDEST DREAMS TINA TURNER FEATURING BARRY WHITE THORN IN KNOW IN CHARAGO (C) OIL OF WASHINGTON  | 34   | 87         | 97       | 16           | 16              | AMURILANUAR SUSSILLACIMORUR / WHINE ID (D) (D) (D) (B) (ADD HILLS 4150000F AM 57577448000F   |
| 36   | 28        | 35              | ONLY YOU   112 FEATURING THE NOTORIOUS BLG. YOU DON'T HAVE TO LOVE ME HEAT ORGAN THE NOTORIOUS BLG. OLD BUT WHICH THE NOTORIOUS BLG.   | 3    | -          |          |              | 16              | ORGANIZED NOIZE KORGANIZED MORE METHERIDGE OCH DE EASTWEST 6-2222EE  THE PROVINCE  A PETHA MILIPRA   |
| 40   | 42        | 5               | YOU DON'T HAVE TO LOVE ME   MONIFAH HEATY D HEATY D 1 PORNSONS CC 80 UPTOWN SECREMON/REAL  | 38   | 16         | 16       | 16           | 16              | E SERMON IN MUDRAY, E. SERMON F BEVEILY) IT), INC. 12455   |
| 36   | 30        | 16              | SUGAR HONEY ICE TEA  THE FAMALY STAND IS SHEEN PLOND D. AMEN'S LIE & EDISELANDO  CLUD ANATARPOLYTICS SHEEN PLOND  ASCENSION IDON'T EVER WONDER!  | 25   | 95         | 71       | 001          | 9               | D.J. TRANS D.J TRANS (TWEEKES,) MASH G ROBERTS) D.J. TRANS D.J. TRANS D.J. TRANS D.J. TRANS D.J. TRANS   |
| 36   | 29        | 25              |  | 3    | 91         | 87       | 87           | 87              | THE PRIVATE AND ADDRESS AS A SECONDARY AND ADDRE |
| 97   | 97        | 8               | AIN'T NORODY (FROM "REAVIS AND BUTT-HEAD DO AMERICA"). • 11 COOL 1   | 77   | 87         | 95       | 87           | 16              | HOW CAN WE STOP  S COMBS.STEWE J OH BROWN, S COMUSS  HORI/CE BROWN FE/LTURING FAITH EVANS (C) ID: NOTOWN BICSB   |
| 38   | 41        | 28              | ### SERVIN HERD CREAKE ### DELIGENCE HERD CREAKER ### DELIGENCE HERD CREAKE   | 1    | 16         | 97       | 16           | 4               | P ZIZZO I P ZIZZO D BICH(T SHARER) (C) (C) (D) DVS SS196-SVA   |
|      | -ENTRY    | 28              | LET ME CLEAR MY THROAT DJ KOOL   | 43   | 87         | 90       | 56           | 16              | NOBODY ELSE  JE QUARRIO NAMILITON, E CLIMER & PEARSON, JENNIS RIMODLETON S. JAVIESS (C. 40. M) (E. 40. M) (E. 40. M).  |
| 39   | -         | 28              | IF YOUR GIRL ONLY KNEW   | 3    | 95         | 88       | 87           | 16              | WHO IS HE AND WHAT IS HE TO YOU  □ GAISON IS WITHERS, S, MCKENINY  □ GAIS  |
| 44   | +-        | 111             | NEVER MISS THE WATER ◆ CHAKA KHAN FEAT, ME'SHELL NDEGEOCELLO   | 26   | 87         | 16       | 56           | 16              | WHAT'S LOVE GOT TO DO WITH IT (FROM "SUPERCOP")    WARREN G FEAT. ADINA HOWARD   |
|      | 37        | 3               | TRIBUSAND OF MUSICEY MELLOTTI  NEVER MISS THE WATER  O MANGEY D BERFORD CHOOLE  O MANGEY D BERFORD CHOOLE  O MANGEY D BERFORD CHOOLE  OF TO SELECT MEST A CHOOLE  OF THE MASS OF THE WATER  O CHOOLE AS TO SELECT MEST AND A SWELL THE MEST A SWELL THE MEST A SWELL THE MEST A SWELL THE MEST AND A SWELL THE  | 32   | 97         | 97       | 97           | 5               | WHERE G IT BRITTEN G LINES  SLOW JAM  RENAUZZANCI  ONCLE DAY FOR DRAFFACE S JOHNSON II WATSON B LIPSONIB  OLI DE LINES DE LINES DE LINES DE LIPSONIB  OLI DE LINES DE LINES DE LINES DE LIPSONIB  OLI DE LINES DE LINES DE LINES DE LIPSONIB  OLI DE LINES DE LINES DE LINES DE LIPSONIB  OLI DE LINES DE LINES DE LIPSONIB  OLI DE LINES DE LINES DE LIPSONIB  OLI DE LINES DE LINES DE LINES DE LIPSONIB  OLI DE LINES DE LINES DE LINES DE LIPSONIB  OLI DE LINES DE LINES DE LINES DE LINES DE LINES DE LIPSONIB  OLI DE LINES D |
| 37   | 37        | -               | A SCHOOL IR CALLSTAR A MARTIN A BULLIOUGHS) ICI IDI (1) PCA 6-735  ATLIENS/WHEELZ OF STEEL  OLITICAST  OLITICAST   | 16   | 87         | 95       | 63           | 16              | SLOW JAM  CHICA PROPERTY OF THE PROPERTY OF TH |
| 37   | 36        |                 |  |      |            |          |              |                 |  |
| 46   | 36<br>W Þ | 10              | Department Sections (Located Conference Conf   | 48   | 95         | 95       | 87           | 13              | STAY WITH ME   JASON WEAVES R JERRING K DEATE IN LIROYANI (INC.17) DO NOTOWN 0805931   |

### Hot R&B Airplay.

|    |    |    | ** NO.1 **   | 38   | 32 | 14 | STREET OREAMS   |
|----|----|----|--|------|----|----|---|
| D  | 1  | 12 | ONE IN A MILLION<br>AUXNUFFACOSCUPORTANTO SANGANUT           | H    | 45 | 8  | DON'T LEAVE ME<br>BLACKSTREET (INTERSCOPE)                      |
| 2  | 4  | 17 | DON'T LET GO (LOVE)<br>EN VOQUE (EASTWEST (EG)               | 30   | 49 | 6  | YOU DON'T HAVE TO WORRY<br>NEW ESTION (MCA)                     |
| 3  | 2  | 24 | WHAT KING OF MAN WOULD I BE                                  | Œ    | 46 | 6  | OA" OIP<br>FREAK NASTY (HARD HODG/POWER/TRIAD)                  |
| 4  | 3  | 15 | I BELIEVE I CAN FLY<br>R. KELLY (WARNER SUNSET) ATLANTICUMED | 42   | 36 | 35 | ASCENSION (DON'T EVER WONDER)                                   |
| 3  | 14 | 6  | ON & ON<br>ERTRAH BADU OKONAUNTIETSAU                        | Œ    | 57 | 2  | SOMELODY'S SOMEBODY   |
| 6  | 9  | 18 | NOBODY<br>RETRIENDAT (DAT ATHENY CACE ELECTRICES)            | 68   | 33 | 20 | KNOCKS ME OFF MY FEET<br>DOMELL JONES (LAFACEI-RESTA)           |
| D  | 11 | 1  | IN MY SED<br>DRU HILL OSLANDS                                | 68   | 37 | 11 | I'M STILL WEARING YOUR NAME                                     |
| ,  | 1  | 11 | LET'S GET DOWN<br>TONY TONI TONE (MICROLINY)                 | 68   | 18 | n  | IT'S YOUR BODY  |
| Ð  | 9  | 9  | I BELIEVE IN YOU AND ME<br>WHITNEY HOUSTON GAISTA            | 67   | 28 | 11 | I AIN'T MAD AT CHA<br>2PAC (DEATH ROWINIERSCOPE)                |
| 10 | ,  | 11 | UN-BREAK MY HEART<br>TONI SRAXTON (LAFACEIRRISTA)            | Œ    | 55 | ,  | BIG DADDY<br>HEAVY D CUPTOWN UNIVERSALD                         |
| 11 | 9  | 28 | PONY<br>GINLINNE (\$50 MUSICALPIC)                           | Œ    | =  | 9  | WHAT THEY DO<br>THE HOODS (DOCKEFFEN)                           |
| 11 | 18 | 18 | GET ME HOME<br>FOY BROWN HAT BLACKTRET NOL/10/10F JMB        | (31) | 11 | 1  | CRUSH ON YOU II: WATER II: COAS AND USE OF THE PARTY II         |
| Ð  | 11 | 1  | FOR YOU I WILL<br>MONICA ON/ARNER SUMSETIATIUMTICS           | 1    | 68 | 1  | JUST A TOUCH<br>REITH SWEAT (ELEKTRAFEED)                       |
| 18 | 18 | 10 | I'M STILL IN LOVE WITH YOU NEW COITION (MCA)                 | 52   | 18 | 18 | YOUR SECRET LOVE<br>LUTHER VANDROSS (LVIENC)                    |
| 15 | 18 | 25 | NO DIGGITY<br>SLACKSTREET PEAT, DIS, DIED SHITE/SCOPE)       | 53   | 18 | 9  | IN YOUR WILDEST DREAMS<br>THA TURNER FEAT, GARRY WHITE OKINGING |
| 18 | 11 | 18 | NEVER GONNA LET YOU GO                                       | (50) | 52 | 9  | GET UP<br>LOST BOYZ (UNWERSAL)                                  |
| 18 | 13 | 11 | I CAN MAKE IT BETTER<br>LUTHER VANDROSS (LWEPC)              | 55   | 44 | 21 | FALLING<br>MONTELL JORDAN (DEF JULISHERCURY)                    |
| 18 | 18 | 20 | TELL ME<br>DRU HILL (SLAND)                                  | 56   | 51 | 1  | I'M NOT FEELING YOU YVETTE MICHELLE (LOUD)                      |
| 18 | 23 | 18 | NO TIME<br>LEMINE REPORT INTERCOMPRESSION FOR THE            | 57   | 53 | 18 | SNOOP'S UPSIDE YA HEAD<br>SNOOP DOOD DEATH ROWNTERSCOPE         |
| B  | 11 | 1  | EVERYTIME I CLOSE MY EYES<br>BABYFACE (EPIC)                 | 53   | 52 | 36 | TWISTED<br>KEITH SWEAT (ELEKTRAJEG)                             |
| 25 | 26 | 22 | TEARS THE ISLEY SHOTHERS (T-MEDIAND)                         | (3)  | 72 | 1  | THINGS'LL NEVER CHANGE  |
| _  | _  | -  | 10.100,000   | 1    | -  | 1  |   |

18 18 COLD ROCK A PARTY 1 18 1 NOTHIN' BUT THE CAVE HIT 25 18 10 BETCHA BY GOLLY WOW! 63 59 1 YOU WILL RISE 26 23 18 COME SEE ME (EF) 70 9 YOU DON'T HAVE TO LOVE ME (27) 18 9 BILL 65 68 10 PLAYA LIKE ME AND YOU COORDERAN DIRECTOR OF THE AND YOU B 9 YOU DON'T HAVE TO HURT NO MORE 23) 18 1 CAN'T NOBODY HOLD ME DOWN 67 63 9 ALL THAT I GOT IS YOU GOT IS YOU 20 18 18 STEELO 68 18 1 NEVER MISS THE WATER 18 34 18 YOU'RE MAKIN' ME HIGH 68 60 11 WORLD SO CRUEL TO - 18 RAPPER'S BALL 18 11 MISSING YOU MISSING HIM

(III) - 1 GET IT TOGETHER

68 48 28 IF YOUR GIRL ONLY KNEW

15 14 9 ME AND THOSE DREAMIN' EYES OF HINE

16 13 14 IF I RULED THE WORLD

ID 56 9 HAIL MARY 75 75 1 RUMBLE IN THE JUNGLE 36 39 18 I LOVE ME SOME HIM 11 54 15 THUG DEVOTION 26 26 18 THIS IS FOR THE LOVER IN YOU TO - 1 SHO NUFF 3 43 18 TOSS IT UP (70) - 1 THE LORD IS REAL (TIME WILL REVEAL) (35) — 9 LUCHINI AKA (THIS IS IT)

HOT R&R RECURRENT AIRPLAY 1 2 5 MY BDO CHOST TOWN DIS ISO SO DEFICIELLIMENT 14 23 32 NOT GON' GRY

| 4  | -  | 1  | HIT ME OFF<br>NEW EDITION (MCA)                  | 17 | -  | 1  | HOW DO U WANT IT 294C/FUT INC. E. C.C. CO. CONTROVENIUSCOPE                             |
|----|----|----|--|----|----|----|---|
| 5  | 1  | 5  | USE YOUR HEART<br>SHY IRCAN                      | 18 | 15 | 6  | LOUNGIN<br>LL COOL J (DEF JAMMEROURY)   |
| 8  | 9  | 6  | I CAN'T SLEEP BASY (IF I)<br>R NELLY LIVE)       | 19 | 11 | 11 | KISSIN' YOU<br>TOTAL (SAC BONARISTA)  |
| 7  | 6  | 15 | KILLING ME SOFTLY FUGEES OKUPPHOUSE/COLUMBUS     | 21 | 17 | 42 | TELL ME<br>GROOVE INCORY (EPIC)   |
| 8  | 7  | 16 | ALL THE THINGS (YOUR MAN WON'T DO)               | 21 | 16 | 33 | BEFORE YOU WALK OUT OF MY LIFE MONICA INCHIONOLA MARSTAL                                |
| 8  | 12 | 22 | ALWAYS BE MY BABY<br>MANUAR CARET (COLUMBA)      | 22 | 19 | 22 | YOU'RE THE ONE<br>SWY (ROL)   |
| 10 | 4  | 8  | WHY I LOVE YOU SO MUCH<br>MONICA (ROMON) ARESTAN | 23 | -  | 13 | THA CROSSROADS<br>BUT THESAHAMON PERHASELANDS   |
| 11 | 10 | 2  | THE THINGS THAT YOU DO GIVE THOMPSON (MERCURY)   | 24 | 24 | 52 | CAN'T YOU SEE<br>TOTAL THE NOTOROUS BLG. (TOWAY BOT)                                    |
| 12 | 18 | 28 | SITTIN' UP IN MY ROOM<br>BRANCH (ARISTA)         | 25 | 22 | 14 | G'MON N' RIGE IT (THE TRAIN)<br>QUAD CITY DUS 12UMBRASCUND TOS BEAT)                    |
| 13 | 8  | 23 | DANGELO (EMI)                                    |    |    |    | ities which have appeared on the Hot R&B<br>20 weeks and have dropped below the log 50. |

THE Chalchen - Learning to 3 Seet Nace Out.
And Tallowyr from Seet As In 1917-11-1100 C.
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AC WEM OW COULD YOU (FROM BULLETPROOF) (Sony)kTy C. BM/Tub Turn. (SAL/Erwentown Soend. BMI) Nything. BM/Too Irun. BMILLA Coupoile. BMI) NL BELIEVE I CAH FLY (FROM SPACE (AM) (Zombo, EXTE CARE FOR VIEWS SPACE AND COMMAN.

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A Common Common

Hot R&B Singles Sales...

THES WEEK LAST WEEK MEEKS ON TITLE ARTIST (LABELITY) 38 35 12 HOW GOULD YOU \* \* NO.1 \* \* D 9 2 CAN'T NOBODY HOLD ME DOWN 39 28 3 IT'S ALL ABOUT U 2 3 8 BELIEVE I CAN FLY 40 36 24 MISSING YOU BROKEN THAN G KNIGHT AC HANGE 41 38 28 BOW DOWN 30 4 2 ON & ON ERPHAN BADU (KED) T 5 IN MY BED ONLI HELL ISLANDS (42) 51 7 RUNNIN' SIGNATURE OF THE COLUMN CO. 3 8 6 IBBLEVE NYOU... SOMES 43 34 22 PONY GINLWINE (550 MUSICIFIE 6 9 10 COLD ROCK A PARTY 1 52 9 MY BABY MAMA 68 18 1 SPACE JAM 1 1 11 DON'T LET GO (LOVE) 9 9 18 UN-BREAK MY HEART 46 - 1 THE MC TEARS THE ISLEY (NOTHERS IT-NECKISLAND) 47 43 15 THE THINGS THAT YOU DO 66 18 18 FLOATIN' ON YOUR LOVE 11 9 15 NO TIME 66 48 1 PLY LIKE AN EAGLE 12 - 9 EVERYTIME I CLOSE MY EYES 66 40 11 PO PIMP 51 48 28 HOW DO U WANT IT CALIFORNIA 18 11 11 PM STELL IN .. ANDU DON'T HAVE TO ... 32) 68 9 JUST WANNA PLEASE U 15 18 9 LUCHINI AKA (THIS IS IT) 53 49 9 THE SOUND OF MY TEARS TE 33 18 DAY DIP 54 60 18 IF YOUR GIRL ONLY KNEW TO 18 9 I CAN MAKE IT SETTER SS - 1 WHATEVA MAN 46 55 9 IN YOUR WILDEST DREAMS 15 20 9 WHAT THEY DO 20 18 11 STEELO (SE) 68 11 NEVER MISS THE WATER 20 20 11 SUGAR HONEY ICE TEA 45 48 18 WHEN BOY MEETS ... JOO YO 23 18 11 LAST NIGHT AL YET ILAPACEINNISTA 66 52 18 YOU COULD BE MY BOO 61 40 5 SUKI SUKI NOW 23 18 29 WHAT KIND OF MAN WOULD I BE 18 22 9 GET UP 43 43 18 MUSIC MAKES ME HIGH 63 53 18 THE FOUNDATION 25 18 9 AIN'T NOBODY 28 11 11 COME SEE ME 64 10 10 BEFORE I LAY WOU DRIVE ME CRAZY 27 18 18 NEVER LEAVE ME ALONS 45 68 1 SPIRITUAL THANG 25 25 18 TELL ME 66 51 18 BOHEMIAN RHAPSODY 28 18 18 THIS IS FOR THE LOVER IN YOU ED - 9 CYPHER-PART 3 68 68 9 DE TONY WITH PROJECT 30 - 9 THINGSTL NEVET CHANGE FAPPETS BALL 30 - 11 LET ME CLEAR MY THROAT DIRECTOR 66 68 17 SITTIN' ON TOP OF THE WORLD 12 II II WOOSMEOFWEETWOJSHOUDHOW 75 18 16 LOUNGIN IL COOL J IDEF JAMMEROURY 33 28 18 FALLING MONTELL JOHDAN (DEF JAMME) CUITY) 75 68 18 YOUR SECRET LOVE 34 25 17 NO DIGGITY REACKSTREET (FEAT, DR. DRD INTERSCOR 75 60 9 STRESSED OUT

Heconds with the greatest rates gains. © 1997 Billboard BPI Communications and Sc

26 18 9 YOU DON'T HAVE TO LOVE ME

37 39 10 ATLIENSWHEELZ OF STEEL

66 18 11 STREET DREAMS

Printed Trans Code (), and Print Trans Code (), and printed Trans Code (), and print Trans

75 11 18 ASCENSION (DON'T EVER WONDE

18 72 18 ONLY YOU

75 18 1 LOVE ME FOR FREE

HI/WEM
HI/WEM
TOU WILL RISE Clargetty LLC, EMPSore, ASCATY
Mozze Find, ASCAT/Springer, ASCAT/Caperine,
Block Find, ASCAT/Caperine,
Block Find,

2 3 10 TOUGH ME TEASE ME

3 5 11 GET ON UP

23 1 WATCH ME DO MY THING

23 11 11 LAST NIGHT



MOVIN ON & ON: Armed with a 54% increase in audience impressions, "On & On" by Erykah Badu (Kedar/Universal) rockets 7-2 on Hot R&B Singles with new airply from nine monitored stations. Badu's chart points show an even balance between sales and airply; the song's performance at R&B doer stores moves the track 4-3 on Hot R&B Singles Sales, with an 8% R&B core stores moves the track 4-3 on Hot R&B Singles Sales, with an 8% Associated to the state of the state

CAN'T HOLD IT: Puff Daddy (Featuring Mass)'s "Can't Nobody Hold Me Down" (Bud Boyl/arista) gets top honors among R&B fans, as the track leaps 9-1 on Hot R&B Singles Selae. Based on its storage retail performance, with an increase of more than 94% this week, the tune moves up 14-6 on Hot R&B Singles. The song is also revelong solid airplay, with four new mositored stations coming to the party this week. Altogether, the song draws 13 million listeners on 6% monitored stations.

FACE VALUE: Babyface's "Everytime I Close My Eyes" (Epic) makes a splash on Hot R&B Singles as it snags Hot Shot Debut at No. 14. A strong showing at core stores places the track at No. 12 on Hot R&B Singles Sales, while the radio base, now topping 15 million listeners, continues to build.

BORN AGAIN Originally released on the Rollinove-based independent CLR Borouch, "Let Me Clam My Through" DJI Kool spens (2) works on 184. R&B Singles and peaked at No. 46 before being moved to recurrent in R&B Singles and peaked at No. 46 before being moved to recurrent in August 1956. Illiburator's policy for the IAE file Singles and 164 to 10 Sinnover than 20 works on the chart and is below No. 60. However, in those rare cases when a recurrent earner comply points to estere the top (3), it is allowed to re-netre. American has picked up the single, which is also being worked to re-netre. American has picked up the single, which is also being worked

TWENTE INCHERS: Several songs on 16th R&B Singles are making by move despite being available only on 12-che vivyl. Refunding a "Whaten Man" (Def Jann/Mercury) moves 73-56 after debating a week early date to Man" (Def Jann/Mercury) moves 73-56 after debating a week early date to reserved-date violating; also debatin at No. 56 on 16th R&B Singles Sales. Increase of move than 2019, jeiching up airplay on 18 additional stations increase of move than 2019, jeiching up airplay on 18 additional stations. R&B Singles virile landing at No. 17 on 16th Rep Singles. Lastly, Englishman Mank Merchards "Return OTHE Mach" (Atlantic) moss 52-7 after man Mank Merchards" (Texturn OTHE Mach" (Atlantic) moss 52-7 after 18 and 1

OFF AND RUNNIN: Originally recorded for the 'One Million Strong: shum, which paid twitten to the Million Markarin (no Coste 1956, "Stannin" (Margela/Solar/Hines) Isolatures 2Pac, the Noborious B.I.G., Radio, Dramagelad & Structha, all of whom were once friends. Stone the trude was produced by the standard of the standard of the standard of the standard sidering that the purpose of the recording was to promote a day of unity and atonement. The song was released after both rappers died, spurred especially by interest in 2Pack passing. On 160 Rad Singles, a 50% sales Sales. On 16 Rad Designet, the song jumps 18-13.

### BUBBLING UNDER. HOT R&B

| THEWEN | USTWEEK | WEEKS ON | TITLE ARTIST (LABEL/PROMOTION LABEL)                   | THIS WEEK | LAST WEEK | WESSON | TITLE ARTIST (LABEL) PROMOTION LABEL)                                |
|--------|---------|----------|--|-----------|-----------|--------|--|
| 1      | 3       | 10       | RUFF RIDE<br>FRAZE ISEZ-DISE DAWNSTOUCHWOODS           | 14        | 6         | 15     | RISE<br>SAMBRA ST, VICTOR (WARNER BROS.)                             |
| 2      | -       | 1        | DO YOU LOVE ME<br>SEMITO (FULLY LOADED)                | 15        | 5         | 6      | HOW YA WANT IT (I GOT IT)<br>LAGE SECRETS GELSTEEN SLAVE MARCHELINGS |
| 3      | 14      | 2        | YARDCORE<br>BOIN JAMERICANS (DELICIOUS VINIQUED ANT)   | 16        | 24        | 9      | WORO IZ LIFE<br>POOR RIGHTEOUS TEACHERS (PROFILE)                    |
| 4      | 18      | 6        | BACK OF THE CLUS PART 2<br>OTR CLIQUE (ALL NET)        | 17        | F         | 12     | BOUNCE TA DIS<br>BIG US THE MICHOLES CHEW OLDS ASTREET PRICE         |
| 5      | 1       | 3        | LISTEN 2 MI FLOW<br>VILLAN (STRB GAMEMBA)              | 18        | -         | 9      | PHENOMENON<br>ONE AND ONE (MEXT PLATEAU)                             |
| 6      | 10      | 8        | TEAR DA CLUB UP<br>THREE E MAPIA (ERUTAL/PRICRITY)     | 19        | 17        | 10     | EMOTIONS<br>TWISTA (CREATORS WAY)                                    |
| 7      | -       | 4        | LONELY AT THE TOP<br>PARLAY STULLY EDADED!             | 20        | =         | 27     | SUMMER MADNESS<br>JERALD DALMYON (GIP)                               |
|        | 9       | 7        | THAT'S RIGHT<br>OF BAY FEAT PAHEEM THE DREAM PSUCCESSO | 21        | 2         | 14     | INDESTRUCTIBLE<br>RESA (H O.L.A./SLAND)                              |
| 9      | 8       | 6        | WAITING FOR A GIRL LIKE YOU                            | 22        | 22        | 8      | MASTA PLAN<br>THE LIST TENS OF HENDOF FRENDSHOERINGING RULL          |
| 10     | 4       | 25       | PIECE OF CLAY<br>MARKIN GAYE (REPRISE/WARRIER BROS.)   | 23        | 7         | 18     | MY KINDA N°GGÅ<br>NEATHER S. FEAT M O P (PENDULUMENI)                |
| 11     | -       | 1        | EVERYDAY<br>THA TRUTH (PRIORITY)                       | 24        | 11        | 6      | SEX<br>GRAY (CORRECT)  |
| 12     | -       | 1        | DO G'S GET TO GO TO HEAVEH?                            | 8         | -         | 14     | MACK DADOY<br>DISCO AND THE DITY BOYZ HARUNDHIREFIT                  |
| 13     | 19      | 9        | EVERYBODY'S TALKIN'<br>AL TANIS INDOC FASHI (CORRECT)  | 8.6       | bling     | Unde   | er lists the top 25 singles under No. 100                            |

### R&B

### WARREN G

(Continued from page 21)

international single and is being released internationally Feb. 3. A double-sided 12-incb single—featuring "I Shot The Sheriff," with G-Dub and Erick Sermon remixes and

Dub and Erick Sermon remixes and instrumentals, along with "What We Go Through"—will be released in the U.S. Feb. 11.

"What We Go Through' is a buzz record," says Belgrave. "We want it to start popping up on mix tapes and mis shows, get a little play in the clubs." Shot The Sheriff' is going to be the firs video because it will appeal to every

The clip for "I Shot The Sheriff," which features a western-themed motif, premiered on MTV Europe Jan. 14; It's slated for U.S. release on Tuesday (28). No international plans have been set to service the "What We Go Through" clip, however, it will be serviced domestically two weeks after "I Shot The Sheriff."

Whereas "I Shot The Sheriff" is a concept-driven clip, "What We Ge Through" is a basic performance vides that was partly shot in a KKBT Los Angeles DJ booth.

"It's a great cross-promotion with a radio station in his home market, which is also the second biggest in the country" says Relayage

The international leg of Warren G's promotional tour is scheduled to begit Monday (27) and includes stops in the U.K., France, and Italy. The U.S. promotion machine will begin March 6.
G Funk Music is initiating a schoo promotion that includes servicing 1,000 inner-city school libraries with a clear.

mer-eny senson intraries with a desanversion of "Take A Look Over Your Shoulder (Reality)." The grand prize-winning selonol will receive a computer. In another promotion, free Warren G sampler cassettes will be offered to consumers purchasing Montell Jordan's "What's On Tonight" and Foxy Brown's "The Be" sincles in the 11S

Warren G is also scheduled to per form for music retailers at this year's National Assn. of Recording Merchan disers convention, to be held in March in Orlando, Fls., as part of the PGL Zone showesse

### PIONEER EXECS (Continued from page 21)

executive, who now works as a business consultant, says that there is greater resistance on the part of today's white label heads to release the reins of power to black executive division

"There needs to be more [white] executives like Bruce Lundvall, Clive Davis, and Ron Alexenburg, who were willing to give black exces a chance to succeed, "Tyrrell says. "Everyone is looking for a point of access, but not

very many real opportunities present themselves."

Although Harewood entered the industry as an A&M colleger pe in 170s, after most black music departments were established, he also describes the business climate then as more favorable for black executives than today.

"Back then, there was no adversarial relationships with pop departments, at least at A&M. Everybody was just trying to win. Now it's become very territorial."

Epic black music senior VP Ray (Continued on page 40) Billboard.

### Hot Rap Singles...

FEBRUARY 1, 1997

| HIS         | AST  | 2 WKS | WKS, ON<br>HART | COMPILED FROM A RATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAPP  TITLE ARTIST LAED, A NUMBER DISTRIBUTING LASE.  |
|-------------|------|-------|-----------------|--|
| <u></u>     | 3    | -     | 2               | * * * NO. 1/GREATEST GAINER * * * CAN'T NOBODY HOLO ME DOWN PUFF DADDY (FEAT MASE)   |
| 2           | 1    | 1     | 10              | COLD ROCK A PARTY   ◆ MC LYTE  |
| 3           | 2    | 2     | 17              | OCIDI INI ITI MERSAWEST 642 (2009)  NO TIME  • LIL' KIM FEATURING PUFF GAGGY  CT ID-IT ENDEASING BEST 90044MG  |
| 4           | 4    | 3     | 9               | MOTHIN' BUT THE CAN' HIT (FROM "RHYME & REXSON") ◆ MACK 10 & THA DOGG POUND  |
| (3)         | 5    | 11    | 31              | LUCHINI AKA (THIS IS IT)   • CAMP LO   |
| 9           | 10   | 10    | 18              | DA' DIP FREAK NASTY  |
| 9           | 8    | 9     | . 9             | WHAT THEY DO   ◆ THE ROOTS   |
| -           | 7    | 6     | 6               | GET LIP A LOST PONT  |
| ·           | 6    | 4     | 8               | AIN'T HOBODY (FROM "BEAVIS AND BUTT-HEAD DO AMERICA")   LL COOL J  |
| Œ           | NE   | Ŀ.    | 1               | IC: OF GEFFEN 1941D  THINGS'LL NEVER CHANGE:RAPPER'S BALL  ◆ E-40 FEATURING BO-ROCK  OF US SEC MID OF C\$2.50 pt 5   |
| <u> </u>    | 38   | -     | 25              | LET ME CLEAR MY THROAT OJ KOOJ   |
| 12          | 9    | -     | 13              | STREET DREAMS   NAS  **COLUMN (1919) COLUMN 78409  |
| 13          |      | 7     | 10              | ATLIENS/WHEELZ OF STEEL ◆ OUTKAST  |
| 14          | 12   | 8     | 20              | POW DOWN A WESTSIAN CONNECTION   |
|             |      | -     | -               | RUNNIN 2PAC, NOTORIOUS BLG., RADIO, ORAMACYDAL & STRETCH<br>OLYMBIA 2PAC, NOTORIOUS BLG., RADIO, ORAMACYDAL & STRETCH<br>OLYMBIALA SOLAR 7009 48695  |
| 15          | 18   | 25    | 8               | SPACE IAM (FROM "SPACE IAM") GUAD CITY OUS   |
| 14          |      | 10    |                 |  |
| Œ           | NEV  | -     | 1               | THE MC KRS-ONE (I) JM 42425*  PO PIMP ◆ ◆ DO OR DIE (FEATURING TWISTA)   |
| 18          | 13   | 12    | 42              | HOW DO U WANT IT/CALIFORNIA LOVE A* ◆ 2FIC (FE/IT KC & 10/10)  |
| 28          | 16   | 16    | 34              | WHATEVA MAN REDMAN   |
| 20          | 41   | _     | 2               | (TLGEF_JAM_53400)*\MERCUPRY  |
| 21          | 17   | 16    | 16              | LET'S RIDE   ©CITION OF DESIGNATION OF A STREET OF THE PROPERTY OF THE PROPERT |
| 22          | 16   | 21    | 12              | YOU COULD BE MY BOO ◆ THE ALMIGHTY RSO FEAT. FAITH EVANS<br>60: 10: RMP A LOTINGO TRYBE 3557_MRG/N   |
| 28          | 16   | 31    | 10 -            | SUKI SUKI NOW D.J. TRANS   |
| 28          | 21   | 17    | 16              | MUSIC MAKES ME HIGH  60 NO. 173 OF LAWFESSAL 56622   |
| 28          | 29   | 16    | 10              | THE FOUNDATION   |
| 28          | 21   | 16    | 17              | SITTIN' ON TOP OF THE WORLD   ◆ DA BRAT  |
| 21          | 28   | 22    | 31              | LOUNGIN A  SCHOOL J  SCHOOL J  SCHOOL J  |
| 28          | 22   | 16    | 8               | STRESSED OUT  ◆ A TRIBE CALLED QUEST FEAT FAITH EVANS  (1) (0) (A) (3/420)*  |
| 29          | 21   | 28    | 5               | LOVE ME FOR FREE AKINYELE  |
| 30          | 36   | 38    | 10              | RUFF RIDE FRAZE  |
| 31          | 28   | 24    | 20              | WHAT'S LOVE GOT TO DO WITH AT UTBOM "SUPERCOP")   ◆ WHATEN G FEAT, ADMIN, HOWARD OCI ID! INTERSCOPE, 97008   |
| 32          | 26   | 23    | 22              | CAN'T KNOCK THE HUSTLE   # JAY-Z   |
| 33          | 29   | 29    | 7               | SOUL ON ICE • RAS KASS   |
| 34          | 23   | 20    | 7               | THAT'S HOW IT IS (IT'S LIKE THAT)   REDMAN FEAT, K-SOLD  (T) DEF JAM 5/3201-INERCURY   |
| 35          | 32   | 30    | 26              | SHAKE A LIL' SOMETHIN'   THE 2 LIVE CREW   |
| <b>3</b> 6) | RE-E | MIRY  | ,3              | BACK OF THE CLUB PART 2 OTR CLIQUE   |
| 37          | 31   | 27    | 28              | ELEVATORS (ME & YOU) ◆   ©CITIC (MOUT) TO LAFACE 24[7.040578.  |
| 38)         | 49   | 36    | - 8             | TEAR DA CLUB UP THREE 6 MAFIA  (C. ID:  T- BRUTAL \$3250 PRIORITY  |
| 39          | 46   | -     | 2               | THAT'S RIGHT OJ TAZ FEATURING RAHEEM THE OREAM   |
| <b>4</b> 0  | 45   | 28    | 27              | ALL I SEE  |
| <b>①</b>    | NE   | ₩>    | 1               | THE WORLD IS MINE (FROM *DANGEROUS GROUND*) ◆ ICE CUSE   |
| 42          | 37   | 35    | 22              | GET READY HERE IT COMES (IT'S THE CHOO-CHOO)   SOUTHSYDE B.O.LZ.   |
| 43          | RE-E | MIRY  | 26              | GET READY HERE IT COMES (IT'S THE CHOO-CHOO) ◆ SOUTHSYDE B.O.I.Z. GET BEHING ON YOUR ACC 244 STAMESTA.  FREAK OF THE WEEK ◆ OJ POLO FEATURING RON JEREMY GET IT OF SALMON 372  |
| 4           | RE-E | HIRT  | 23              | DIRTY SOUTH  CE 100 MM (1) 131 LAFACE 2417 3 ARISTA  • GOOGIE MOB  |
| 45          | 40   | 47    | 23              | ILLEGAL LIFE CAPONE-N-NOREAGA  |
| 46          | 34   | 41    | 19              | NO FEAR SCITT DUCK DOWN 53243PRODRITY    ORIGINGO GUNN CLAPPAZ   |
|             | 33   | 43    | 16              | WAKE UP   €CI FOLIS INSTRUMENTY   ★ KILLARMY   |
| 47          |      |       |                 |  |
| 47<br>(48)  | RE-E | -     | . 3 -           | EVERYBODY'S TALKIN' AL TARIQ (KOOL FASH)   |
| _           | -    | -     |                 | EVERYBODY'S TALKIN' (0) (7) 00 009980T (02)(0  THE LUMP LUMP  SAGAT X  |

O Records with the granted tales gains this week. • Videocido assistability • Recording Industry Association of Annexa (SIRA) cerebication for sales of 300,000 cents. A IRAN cerebication for sales of 1 miles over. Cerebication for sales over. Cerebication for sales over. Cerebication for sales over. Cerebication for sales over. Cerebication for 1 miles ove

### **Biork Mixes It Up With Past Cuts On 'Telegram'**

B JORK LETS OUT a soft and good-natured giggle sa ahe ponders her unusually avid desire to relinquish control of her music to the deconstructing interpretations of others. "I'm not a greedy bastard despite what my mates might say."

Settling into the topic more seriously, she takes a deep breath and psuses to properly consider the idea. "I find that I frequently crave the experience of making a song perfect from my point of view, and then being humbled by simply being material on someone's mixing desk," she says. It was that craving that lead to "Telegram," an Elektra collection largely consisting of remixed moments from the previ-ous Biork sets "Debut" and "Post" -save for the glorious new compo-



sition "My Spine," on which she collaborsted with noted British percussionist Evelyn Glennie.

But this project is not a mere exercise in accelerating familiar jams into house and hi-NRG anthems for broader audience con-sumption. In fact, "Telegram" aims to deepen its songs by rejecting the constrictive boundaries of any specific genre and injecting variations on pop, dance, classical, and jazz music. To complete that task, Bjork enlisted a virtual army of renowned experimentalists that includes Mark Bell, Eumir Deodato, Graham Massey, and Dillinja, surrendering her melodies and allowing them to be woven into jarring and often dissonant drum'n'basa rhythma as she altera her vocal phrasing in a series of stunning new performances.

"In approaching the direction of this album, it was ultimately a question of trust," she says, "At the end of it all. I felt liberated and honored by the results. I would never ask anyone without a brave, yet tender and reaponsible, soul to touch my

Bjork first embraced the concept of remixing when she left her native Iceland for London four years ago and instantly fell into the local underground club scene. "To outsiders, remixing is regarded mostly as recycled trash or a commercial sell-out," she says. "But once I examined the creativity and experimentation that goes into the process, I could see bow a remix



bu Larry Flick

gives a song so many musical options. When I recorded my first solo album ['Debut'], I couldn't wait to see how people I respected from the clubs would take each song apart and put it back together." She went one step further with her 1995 set, "Post," factoring in

nossible remix choices as she wrote many of its songs "I would also work on two or three versions of a song at the same time," she says. "I was fascinated by the idea of putting together a 12-inch record that illustrated the song in a variety of lights and textures."
With "Telegram" taking that

point to its ultimate creative conclusion. Bjork has already moved on to her next project-sn album that she is currently recording in Spain "It's the first one I'm producing myself," she says, her voice brimming with excitement as she falls into a tangent about its lush string arrangements. "It's a natural growth for me. I love working with Nellee Hooper, who worked on my first two albums, but no one knows my songs better than I do. I've been baby-stepping along the way, and I finally feel like I'm ready to climb this mountain.

BOOGIE WONDERLAND: The wait for a taste of Mariah Carey's new Enic-distributed label. Crave Records, ends with the onset of 'Head Over Heels" by female quartet Allure. Produced and written by the pop superstar with the Trackmasters, the track chugs at a seductive jeep/funk pace that allows for some leisurely and oh-so-lovely harmonies. The lead vocals are underlined by a subtle piano line that gives the song a haunting texture.

Also carrying the logo of the Trackmasters' new eponymous Sony label, "Head Over Heels" previews Allure's self-titled album. which is due in April. There is no word on an untempo remix yet, but we're confident that the savvy and slwsya inclusive La C has something planned for clubland. Jellybean Recordings has another

solid hit from Pulse with "Yum Yum," which rides on the fuel of frontwoman Antoinette Roberson. She makes good here on the romise displayed on the previous hits "Won't Give Up My Music" and "The Lover That You Are," exuding all of the dramatic flair and technical prowess needed to rise above the competitive ranks. She also reveals the more playful and sensual sides of her personality. There's a doublepack of potent mixes to choose from, but none are as good as the main vocal version. Can't wait to hear this one on pop radio-which is where it ultimately belongs Another Jellybean jam well worth a spin or two (or more) is "Never

Felt This Way" by Fast Forward Featuring Reverly. This one pairs an intriguing singer with Brothers Of Peace partners Paul Scott and Shank Thompson. The emphases are wisely on Beyerly's blasting notes and a hook that is downright unshakeable. DJ Strobe comes to the table with a remix that pops with Euro-pop apice, which sh help juice the label and single's image in sectors beyond house

Newcomer Suza Mogul delivers one of the pure pop pleasures of the week with "Make Me A Feel," a jam that combines a kicky hi-NRG best with a chorus that, upon impact, is permanently lodged in the brain. Joined by fellow up-and-comer Chadd on production and harmony vocals, Mogul purrs and vamps with enticing sex appeal. Co-producer/ remixer Mick Hanson contributes a percolating best that is forceful enough to keep dencers in motion though this track clearly is heat suited for radio airwayes. Look for this cutie on New York's M-Powered Records.

Look for the return of Tangerine Dream to some of the hipper turntables in dance music with 'Mandarin Creme." This Castle Records single benefits from the wonderfully atmospheric, technosmart tone sdded by the Orb. We



Singled Out Beats. Producer/ turntable artist Erick "More" Morillo, left, was the guest DJ on MTV's "Singled Out" during its recent taping at ew York's Webster Hall nightclub. He appears in the forthcoming final isodes, festuring co-host Jenny McCarthy. As the mastermind behind Strictly Rhythm act Reel 2 Raal, Morillo continues to make promotional appearances with rapper tha Mad Stuntman in support of the current album, "Are You Ready For Some



ongoing worldwide promotional trak to party at Kremlin in Miami Beach. His debut disc, "Dreamland," will soon spawn a third single, "Fable," which has been remixed by Cevin Fisher. Among the numerous club-friendly flams due from Arists in the coming weeks are Kenny G's "Hsvans," as interpreted by Tony Moran and Todd Tarry, and "insomnia," a recent No. 1 European smash by Faithless. Arista has also picked up the Dirty Rotten Scoundrets' edgy recon-struction of the Coldcut/Lisa Stansfield chestnut "People Hold On." Pictured with Miles, from left, are Danny C., managar of dance music promotion at the label. and club DJ David Knapp.

can only imagine what a trip it must have been for the Orb to work on a recording by an act that was one of its prime early influences. The mostly instrumental "Mandarin Creme" cruises from ambient softness to rattling breakbeats with notable ease, making it s natural for the drum'n'bass generation.

If you never got enough of the fierce Ceybil Jefferies anthems "Praise Him (Lift Your Hands Up)" and "It's Gonna Be Alright," the fine folks at Sub-Urban Records aim to feed your hunger with a 12incher sporting crackling new veraions of both songs by Deep Zone, Boris Dlugosch, Mousse T., and Michael Lange. The gospel flavor of the original compositions remains prominent at all times. though Dlugosch, in particular, slso does an excellent job of introducing a variety of fresh underground aounds and percusaion bresks.

BEYOND THE MIX: Techno/ garage renegade Laurent Garnier has completed his second album. tentatively titled "30." for the European indie F-Communication. Due in mid-March, the set will be previewed within the next two weeks with the single "Crispy Bscon. French film director Quentin Dupieux has assembled a 15minute video clip to accompany the cut. With the electronic-dance revolution about to hit a trendy stride in the stateside pop mainstream, we'd sdvise major-lsbel A&R reps to investigate this project pronto. After all, why settle for a copycat when you can have the real thing?

Pop/dance vamp Gabrielle has

cut a cover of the Dionne Warwick evergreen "Walk On By" for U.K. release next month by Go! Beat Records. The single will be accompanied by a dancefloor-friendly remix by Genaside II. An inspired selection for the singer's feline style, this could be the jam to revive her profile here

Moonshine Records showcsaes some of its recent singles on "Mixer No. 1," offering much of its materisl on CD for the first time. Far less grandstanding than many of its (Continued on next page)

### Billword. Dance Breakous CLUB PLAY

1. I'M ALIVE STRETCH AND VERN PRESENT MADDOG GRANDSLAM 2. EL CHOCLO JULIO COLUMBIA
3. ARE YOU THERE... WHINK OVEN
4. WANNABE SPICE GIRLS WINCOM
5. MAS GROOVE CEVIN FISHER WAS

### MAXI-SINGLES SALES 1. EVERY TIME I CLOSE MY EYES

- BABYFACE EIRC
  2 NO ONE CAIN LOVE YOU MORE
  THAN ME HAINMAH JONES AIRDLA
  3. LATIN THING LATIN THING ABOLA
  4. I'M ALIVE STRETCH AND VERN
  PRESENT MADDOG GRANDSLAM
  5. YOU ARE MY) FANTASY ACID FACTOR
  FEAT. MARGIE M. STREET BEAT
- Breakouts: Titles with future chart potentia

based on club play or sales reported this week

|      |     |       | , 100            | para. <b>Nui vaiv</b> t  | -    |      |       |                  |  |
|------|-----|-------|------------------|--|------|------|-------|------------------|--|
| MEK  | VEK | 2 WKS | WKS. ON<br>CHART | CLUB PLAY  COMPLED PRON A NATIONAL SAMPLE  OF DANCE CLUB PLAYLISTS.  ARTIST  | HIS  | MEDX | 2 WKS | WKS. DN<br>CHURT | MAXI-SINGLES SALES  COMPILED FROM A NATIONAL SIZE-SALVEL OF POSITIONEY OF SALES IGLIFFED ATT CANCE RETAIL  STORES WHICH PERFORT MANUER OF UNITS SOLE TO SOLENBEIGHT, NO. SOURGESCAPE  TITLE  |
| ₽ĕ   | 2≱  | 2,94  | >5               |  | 43   | 23   | 23    | 30               | LABEL & NUMBER DISTRIBUTING LABEL  |
| n    |     | ١.    | 9                | * * * No. 1 * * *  THE BOSS ADJUNCTIC 25455  | 1    | ١,   | ١.    | 10               | * * * NO. 1 * * *  UN-BREAK MY HEART IN IT COLLEGE 24213/895TA 9 woods in No. 1 • TONI BRAXTON   |
| 2    | -   | ÷     | 7                |  | -    | ÷    | ٠,    | 10               |  |
| 3    | ,   | 5     | 10               | GET UP NEINOUS 20254 ◆ BYRON STINGILY  NEVER MISS THE WATER REPRISE 43717 ◆ CHAKA KHAN FEAT, ME'SHELL NDEGEOCELLO  | 10   |      |       |                  | * * * HOT SHOT DEBUT * * *   |
| #    | 10  | 18    | 2                |  | (2)  | NE   |       | 1                | THE MC (T) JVE 42425 KRS-ONI   |
| 3    | 11  | 11    | 9                | ULTRA FLAVA DVS 120107043M HELLER & FARLEY PROJECT  OOH AAHJUST A LITTLE BIT (105904 434029WIFFER (RCG.   ◆ GINA G   | (3)  | NE   | WÞ    | 1                | WHATEVA MAN (1) DEF JAM 574027/MERCURY   ◆ REDMAN  |
| 6    | 8   | 11    | 10               | COLOUR OF LOVE (DAME BOY 745 AMBER   | 9    | ,    | -     | 2                | ON & ON (1) OI KEDAR 16003/UNIVERSAL   |
| å    | 12  | 16    | 3                | BACK TOGETHER KING STREET LOSS URBAN SOUL FEAT SANDY B.  | 5    | 2    | 2     | 10               | COLD ROCK A PARTY INt (1) IN EASTWEST 63985IEEG    MC LYTI   |
| 8    | 3   | 10    | 14               | NO ONE CAN LOVE YOU MORE THAN ME 48004 45169 HANNAH JONES  | (6)  | 8    | 8     | 8                | I BELIEVE I CAN FLY (1) (I) WARNER SUNSET/ATLANTIC 42427/AVE ◆ R. KELL!  |
| 9    | 7   | 8     | 10               | LIVING IN ECSTASY WAY 50011 FONDA RAE  | 0    | NE   |       | 1                | GET UP (T) (I) NERVOUS 20254 ♦ BYRON STINGIL   |
| 10   | ŕ   | 2     | 13               | BLUE SKIES PERFECTORNIETIC PROMOREPRISE   BET FEATURING TORI AMOS  | 8    | 4    | 6     | 21               | FIRED UP! (1) 00 TW6TED 55223/MCA FUNKY GREEN DOG  |
| 11   | 13  | -     |                  |  | (9)  | 10   | 7     | 5                | GET UP (1) UNIVERSAL 56032 ♦ LOST BOY.   |
| (12) |     | 18    | 8                | The state of the s | 10   | 9    | _     | 2                | WANNABE (I) VIRGIN 38579 ♦ SPICE GIRL  |
| 13   | 15  | 21    | 12               |  | 11   | 5    | 3     | 7                | THAT'S HOW IT IS (IT'S LIKE THAT) (I) DEF JAM 573201/MERCURY   |
| (14) | 18  |       |                  | UN-BREAK MY HEART LAFACE 2421 34915TA   TONI BRAXTON   | 12   | 7    | 4     | 6                | STRESSED OUT/1NCE AGAIN (1) (I) JIVE 42420   |
|      |     | 28    | 4                | SOUL TO BARE DIGHTBALL 63 JOI CARDWELL   | 13   | 6    | 21    | 10               | DON'T LET GO (LOVE) (N) (T) (X) EASTWEST 63987/EEG   ◆ EN VOGUI  |
| ❿    | 16  | 19    | 8                | SET ME FREE JELUTEAN 2518 DEEP 6   | 14   | 26   | 33    | 4                | DON'T STOP MOVIN' (T) 03 MCA 55301 LIVIN' 30   |
| II)  | 24  | 43    | 3                | DON'T CRY FOR ME ARGENTINA WARNER BROS. PROMO   ◆ MACONNA  | 15   | - 11 | 14    | 7                | OOH AAHJUST A LITTLE BIT (T) (X) ETERNAL 43802/WARMER BROS   |
| 17)  | 17  | 22    | 7                | HIGHER (PIC 78476 GLORIA ESTEFAN   | 18   | 16   | 13    | 10               | SUGAR IS SWEETER (T) (I) FFRRIGHDON (20102/ISLAND) ♦ C.J. BOLLANI  |
| 18   | 9   | 9     | 10               | DE LA CASA MOONSHINE MUSIC 88432 E.K.O.  | 177  | 19   | 24    | 18               | NOBODY (T) (X) ELEXTRA 65992/EEC   |
| 19   | 23  | 31    | 4                | SAY. IF YOU FEEL ALRIGHT MERCURY PROMO CRYSTAL WATERS  |      |      |       |                  | * * * GREATEST GAINER * * *  |
| 20)  | 28  | -     | 2                | STEP BY STEP ARISTA PROMO WHITNEY HOUSTON  | (18) | 46   | l –   | 2                | COSMIC GIRL (T) 00 WORK 78501/69C  |
| 21   | 14  | 6     | 12               | ANGEL EASTWEST 63990/EEG ♦ SIMPLY RED  | (19) | NE   | wÞ    | 1                | WITHOUT YOUR LOVE (1) UPSINGS D123 ANGELING  |
|      |     |       |                  | * * * GREATEST GAINER * * *  | (20) |      | ENTRY | 2                | FIRESTARTER (T) CO MUTE-REAMVERICK ROOL/WARNER BROS PRODUC   |
| (22) | 34  | -     | 2                | RUNAWAY GIANT STERBILLE THUMB 3094(GBP ◆ NUYDRICAN SOUL FEATURING INDIA  | 21   | 13   | _     | 31               | WHERE DO YOU GO (M) (T) (S) ANSTA 13273 ♦ NO MERC  |
| (23) | 32  | 47    | 3                | DON'T STOP MOVIN' MCA 55301 LIVIN' JOY   | (22) |      | WÞ.   | 1                | THE WORLD IS MINE IT JUNE 42398   CE CUBI  |
| 24   | 26  | 30    | 6                | LUNATIX MODISHINE MUSIC 88435 DOC MARTIN PRESENTS BLAKDOKTOR   | (23) |      | w.    | i                | MAMI (T) DO SCOTTI BROS 7551 LIBLI AMERICAN ARTIE THE 1 MAN PARTY FEAT, VIENNA   |
| 25   | 19  | 12    | 12               | REPORT TO THE FLOOR JELLYBEAN 2516 INNER SOUL FEATURING SONYA ROGERS   | (24) |      | ENTRY | 9                | COME SEE ME (T) DI BAD BOY 790764XRSTA ◆ 11:   |
| 26   | 25  | 27    | 8                | LET THE BEAT HIT 'EM COUSEUM IMPORTIPME. SHERYL JAY  | 25   | 23   | 37    | 26               | STAND UP (T) (I) BUD BUT YOU DANKS IN UP (T) III UP (T) (II) UP (T) (II) UP (T) (II) UP (T) (III) UP (T) (IIII) UP (T) (III) UP (T) (IIII) UP (T) (III) UP (T) (III) UP (T) (III) UP (T) (III) UP (T) (I |
| 27   | 21  | 20    | 11               | ONLY 4 IL CAUNA 252 CAUMERE  | 28   | 15   | 12    | 9                | HIGHERATM NOT GIVING YOU UP CHIC (1942 78478   |
| (28) | 48  | -     | 2                | INSOMNIA ARISTA 13306 ♦ FAITHLESS  | (27) | 30   | 46    | 2                | NOTHIN' BUT THE CAVI HIT (I) BUZZ TONE \$3853/PRIORITY ◆ MACK 10 & THA DOGG POUNT  |
| (29) | 35  | 39    | 3                | PUMPIN' HD LA 343009/SLAND ◆ PROYECTO UNO  | 28   | 25   | 28    | 13               | I'M STILL IN LOVE WITH YOUYOU DON'T HAVE TO WORRY IN IT IO MAS 55278 • NEW EDITION   |
| (30) | 39  | 49    | 3                | MOMENTS STRICTLY RHYTHIN 12489 NOISE MAKER   | (29) |      | ENTRY | 4                |  |
| (31) | 40  | 42    | 3                | SAY YEAH JELLYBEAN 2519 STROBE PRESENTS LA CASA GRANCE   | 30   | 18   | 20    | 17               | IT'S JUST ANOTHER GROOVE (1) (0) SM (E 9005/PROFILE THE MIGHTY OUB KAT.  NO TIME (1) UNDEASSIG BEAT 95631/40 ◆ LIL! KIM FEATURING PUFF DADD  |
| 32   | 29  | 26    | 9                | YOU CAN DO IT (BABY) GOVE STEPSINE THUMB SONSGREET NUMBERS ON SOUL FEAT. GEORGE BENSON   |      |      |       |                  |  |
| 33   | 33  | 33    | 7                | HE'S ON THE PHONE MCA 55268 SAINT ETIENNE  | 31   | 27   | 18    | 14               | STREET DREAMS (N) (T) (C) COLUMBIA 78408 • NA:   |
| 34   | 30  | 17    | 12               | LA HABANERA URBAN MPORT HANGS ON YELLO   | 32   | 14   | 11    | 7                | COLOUR OF LOVE (T) (3) TOWNY BOY 748 AMBE  |
| 35   | 20  | 15    | 16               | LOVE COMMANDMENTS WAND 1244 GISELE JACKSON   | 33   | 20   | 17    | 16               | PONY (1) 550 MUSIC 78354(EPIC   ◆ GINUWIN  |
| 36   | 22  | 10    | 13               | SUGAR IS SWEETER FFRRIDADON (20160/SLAND)   C.J. BOLLAND   | 38)  |      | ₩Þ    | 1                | WATCH ME DO MY THING (T) LOUD 64736RCA    MMATURE FEAT, SMOOTH AND ED FROM GOOD BURGE  |
| 37   | 27  | 23    | 11               | INDESTRUCTIBLE HD LA 341007/5LIND PRIGN  | 35   | 39   | 41    | 4                | LUCHINI AKA (THIS IS IT) (1) PROFILE 5458 ♦ CAMP LI  |
| (38) | 45  | 50    | 3                | IT'S JUST ANOTHER GROOVE SM X 9666/980/JLE THE MIGHTY OUB KATZ   | 36   | 40   | 15    | 8                | WHAT THEY DO (1) DGC 22227/GEFFEN   ◆ THE ROOT:  |
| 39   | 41  | 41    | 4                | LET FREEDOM RING SVENGALI 96991 PRETTY POISON  | 3    | 45   | 32    | 28               | DO YOU MISS ME (T) 40 CLASSIFIED/TIMBER 186/TOMMY BOY JOCELYN ENRIQUE  |
| 40   | 31  | 25    | 11               | BECAUSE YOU LOVED ME ARIOLA 42945 SUZANN RYE   | 38   | 42   | 39    | 5                | I BELIEVE IN YOU AND MESOWEBODY BIGGER THAN YOU AND 1 (M) (T) (I) AND \$1,2214 ◆ WHITNEY HOUSTO  |
| 41   | 38  | 36    | 4                | TAKE ME OVER MAIL 2019 HOUSE OF GLASS FEATURING JUDY ALBANESE  | 39   | 28   | 29    | 11               | ONE AND ONE (T) 00 DECONSTRUCTION 1325G/ARISTA ROBERT MILES FEAT, MARIA NAYLE  |
| 42   | 42  | 48    | 7                | THE GIFT OCCUSSIBLETON 6472 LISCA WAY OUT WEST FEAT DRING JUDY ALBANESE  THE GIFT OCCUSSIBLETON 6472 LISCA WAY OUT WEST FEAT MISS JOANNA LAW   | (40) |      | ENTRY | 4                | NO SENOR (1) DO PUMPIQUALITY S49/WARLOCK JONNY   |
| 43   | 44  | 45    | 3                | THE GIFT DECONSTRUCTION 6472 LIRCA WAY OUT WEST FEAT MISS JOANNA LAW  TOUCH POPULAR 260350R190JE FRANCE JOLI   | 41   | 22   | 36    | 13               | I FELL IN LOVE (1) 00 ROBBINS 72007 ROCKEL   |
| 73   | -19 | 43    | 3                |  | 42   | 33   | 42    | 9                | LAND OF THE LIVING (1) (x) CHAMPION 324/RCA   ◆ KR/STINE V   |
| _    |     |       |                  | * * * HOT SHOT DEBUT* * *  | 43   | 21   | 48    | 19               | I DON'T NEED YOUR LOVE (T) (I) UPSTWRS 0120 ANGELING   |
| 44   | NE  |       | 1                | STAY MANT FICK PROMORPHISE MESHELL NDECEDOCELID  | 44   | 17   | 10    | 8                | AIN'T NOBODY (1) GEFFEN 22229   LL COOL  |
| (45) | NE  | w⊳    | 1 1              | UP TO NO GOOD SUBMARKE 3701&POPULAR   ◆ THE PORN KINGS   | (45) | RE-  | ENTRY | 13               | IT'S ALL COMING BACK TO ME NOW (1) (I) 550 MUSIC 78377/EPIC ◆ CELINE DIDB  |
|      |     |       |                  |  |      |      |       |                  |  |

HOT DARICE RAHOLO

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RE-ENTRY

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◆ OUTTA CONTROL

♦ TZANT FEATURING VERNA FRANCIS

### DANCE TRAX

### (Continued from preceding page)

NEW > 1

SINFUL WISHES INTERNET 10162

DISCOTHEDITE IN MICHAEL

GOOD FOR YOU AAN 820591

PRESSURE LOGIC 59056

HOT & WET (BELIEVE IT) LOGIC 59055

competitors, the label shows how strong its A&R muscle has gotten over the past six months by piling on a formidable string of hits. DJturned-producer Doc Martin is particularly impressive on the trippy "Blakdoktor" and "Discfunktional," while Elli Mac oozes with mainstream potential on the peppy house hit "Celebrate," which is now getting lots of deserved airplay on Groove Radio in Los Angeles. "Mixer No. 1" closes with "Gonns Make It" by Stateside, aka Glas-

gow-rooted producer/composer Steve Kerr, Moonshine's most recent signing. It ripples with a fluid house bassline and a spree of vibrant vocal snippets. It leaves the listener wondering what goodies are on the label's horizon. Speaking of compilations, Ichiban Records offers an appetizing smat-

tering of European and stateside hi-NRG ditties on "Instant Dance Party." Genre purists will cheer about the inclusion of Vicki Shepard's "Love Has Changed My

Mind," while househeads will be lured to the fold by "I Don't Know Why" by Cache Featuring Michelle Weeks. The pop power of this set is provided by "I Used To Love You" by Nadine Renee and "As I Watch You Dance" and and "Slip'n'Slide" by Ichiban's own res-

ident diva-in-waiting. Tia. The disco revolution within the rock community rages on with R.E.M.'s ballsy rendition of the Gloria Gaynor classic "I Will Survive." But don't bother racing to

your local record shop for a copy. Unfortunately, the song has been offered solely as a holiday gift to members of the band's fan club. We've snagged a tape of the recording and have to say that it's incredible. Warner Bros. would be wise to try coercing the band to issue it as a single-or at least as a flip-side cut on the next single from the current "New Adventures In Hi-Fi. Having a hard time getting through the winter without a new

record by Sheena Easton? Our E-

DA' DIP (T) 00 HARD HODGIPOWER DI 12/TRIAD

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48 32 31 35 ONLY YOU ING IT) IN BAD BOY 7907 LIARISTA

HOW DO U WANT IT/CALIFORNIA LOVE IN (T) DO DEATH ROWINTERSCOPE 854553/SLAND

THIS IS FOR THE LOVER IN YOU (I) (0.69°C 19444 ◆ BASYFACE FEAT LL COOL J, H HEWETT, J WATLEY & J DANIELS

mail hints that there are many of you out there with this problem. Well, minor solace can be found in the re-release of the evergreen hit 'Modern Girl," which sports a springy hi-NRG beat. Issued on MCA Japan, the track stays relatively true to Denny Diante and Clif Magness' original production, while injecting a cute bounce that will render this an instant guilty pleasure. Yeah, it's kinda cheesy, but you know you're gonna race to an import shop for a copy.

ERFAK NASTY

AKINYELE

◆ 2PAC (FEAT, NC & JOJO)

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### Count



Helping Hands. Executives of the Academy of Country Music (ACM) recently presented a check for \$40,000 to the T.J. Martell Foundation, part of the proceeds from the ACM 14th annual Bill Boyd Golf Classic. Another \$40,000 went to the Shriners Hospital for Crippled Children. Shown, from left, are ACM executive director Fran Boyd, T.J. Martell, and ACM vice chairman Gene Weed.

### **Ranger Doug Rides In As Solo Act**

Riders In The Sky Front Man Bows On Warner Western RY.IIM RESSMAN

NEW YORK-When the front man of a 20-year-old recording group puts out a solo album on a different label, it often indicates dissatisfaction with a stale band format, if not an impending breakup. Fans of Rounder recording group Riders In The Sky, however, can rest assured: Ranger Doug, whose debut solo album, "Songs Of The Sage," comes out on Warner Western March

where he is, thank you. "There's absolutely no chance that we'll break up," says one-time country music historian Douglas B. Green, now

known as Ranger Doug, the longtime Riders' lead singer/yodeler, rhythm gui-tarist, main songwriter, and "idol of American youth." "When you don't have hit records, you explore a lot of different avenues to make a



done a book, radio. and TV shows, and this is another page in our career-and a chance for me to step out a little and show off my songwriting. But it's not like I must go out

career work. We've

and do something on my own because I'm so great and these guys are holding me

Indeed, Ranger's fellow Riders bassist Too Slim and fiddler Woody Paul-are his "best buddies," he says "It's simply a matter of mathematics. We record two or three of my songs a year, and I write four or five, so I have a lot of songs left over in 20 years of

They're good songs, he notes. "My one fear is that this will be portrayed as an album of leftovers-and it's not. Half the songs are brand new, and the rest haven't been recorded for one reason or another And it doesn't sound like the Riders Neither Warner nor

Rounder wanted that "Songs Of The Sage," then, includes what he characterizes as "old-fashioned. Sons Of The Pioneers-style cowboy songs" like "Where The Wild

Winds Blow" and more contemporary uptempo cowboy ballads like "Jesse." "There's a lot of real light swing." he continues. "It's not a dance swing, but an easy-going, relaxed feel that's not strictly cowboy but is western-or southwestern. Even the sad songs

aren't big downers." Accordionist Joey Miskulin, who guests with the Riders as the "Cow-polka King," produced. "We wanted a distinctive feel which suits my voice and with unusual instruments—not a 'cow-boy record,' " says Ranger Doug, "The (Continued on page 36)

### **Exec Moves: Goodman Exits. Dungan Up; Reba/Brooks & Dunn Ready Tour**

PEOPLE: Randy Goodman resigned Jan. 21 as senior VP/GM of the RCA Label Group (RLG). Goodman, who has been with the company for 15 years, will continue his duties through March 14, after which RLG chairman Joe Galante will assume the GM role until a replacement is named. No word as to Goodman's plans, although Goodman says he wants to explore "new challenges." He has talked in the past with Walt Disney Records, which is planning to launch a Nashville label . . . Mike Dungan has been promoted to senior VP/GM at Arista/Nashville, a new title at the label. Formerly senior VP of sales and marketing, he will oversee Arista/Nashville, Career Records, Arista/Latin, and Arista/Austin. He reports to Arista/Nashville president

ON THE ROAD: The country hatches continue to be battened down as more and more tour packages are being consolidated (Nashville Scene, Billboard, Dec. 14, 1996), The Reba McEntire/Brooks & Dunn tour, which goes out Feb. 28 (opening in Mem-phis) for an 85-city run, is a blockbuster attraction, as the first multi-superstar



by Chet Flippo

tour in recent memory. It also may be, some industry insiders say, a de facto admission that, outside of Garth Brooks-who continues to sell out every show-there is no sure draw, no magic bullet in country music touring today. According to Billboard's sis-ter publication Amusement Business, 33 of McEntire's 62 shows in 1996 were sell-outs. Brooks & Dunn played 51 shows in 1996: 12 were sell-outs Gorth Brooks played 115 dates last year; 115 sold out.

Prices have not been announced for the McEntire/R&D tour. Sponsored by Mobil 1 (the first time a petroleum company has sponsored a music event), the tour will be a rolling hemoth, with 10 buses and 18 tractor trailers hauling more than 40 tons of equipment for a razzle-dazzle production. The show will have no intermission, and the headliners will do some numbers together and trade off on closing. There will be no opening act, a practice that some industry people say may hurt midlevel acts. McEntire's manager, Narvel Blackstock, says that the main consid eration in planning the tour without an opener was "the consumer. They can sit through about three hours of music and be thoroughly entertained. When you go past that, it can be too much. With the number of hits Reba and Ronnie [Dunn] and Kix [Brooks] have, it would be cheating the consumers if we don't offer that. As it is, we will have a seamless show, and the audience will never know what to expect next. They'll be doing many previously unrecorded songs, in addition to the hits."

Blackstock says that the reason for the collaboration was not economic. "We feel confident about the consumer reac-tion to this. We just felt that we needed a special event in country music, artists who really gel and can do a major tour together, not just a few dates. We've always tried to find a way to get more bang for the buck for the consumer." In another of the strongest bills of the year, LeAnn Rimes is opening for Alan Jackson on his current tour. which began Jan. 24 in Dayton, Ohio . . . Ty Herndon and George Ducas open the 1997 Wal-Mart country tour Monday (27) with a date in Hazelburst, Ga, CMT will cross-promote the tour this year and will send a video crew on the road to shoot footage for a special on the outing. The net-

work will also send one of its promo vehicles, along with big video screens, to selected concerts. Wal-Mart plans about 260 free concerts this year at its stores across the U.S. by a variety of country artists . . . The Bellamy Brothers are the first country act ever to play the South Pacific island

filmed a video there for "She's Awesome" . . . Diamond Rio plays the Sega Sports NFL Players Party Jan. 24 in New Orleans . . . Ricky Skaggs, the Whites, Jeannie Seely, and Johnny Russell headline a Grand Ole Opry Cruise, which departs April 5 from Fort Lauderdale, Fla., for a week in the Caribbean.

New Caledonia. They also

ON THE ROW: LeAnn Rimes' first TV special will air on the Disney Channel on an as-yet unscheduled date in June. "The LeAnn Rimes Music Special" will center around a performance at Orlando, Fla.'s Walt Disney World

and include a look at her life . . . Terri Clark just taped a cameo role in the CBS-TV series "Diarnosis Murder." While in California, she finally met songwriter Warren Zevon, author of her last single, "Poor Poor Pitiful Me." Zevon, meanwhile, has been lauded by the Tennessee General Assembly on the occasion of his 50th birthday, Jan. 24. Senate Joint Resolution 19 praised Zevon as a "great bal-

Ronnie Dunn has renewed his publishing contract with Sony/ATV Tree . . . Tickets for Fan Fair are on sale thro the Grand Ole Opry. Tickets are \$90 for the June 16-21 show at the Tennessee State Fairgrounds . . . TNN is entering into production agreements with BBC2, and the first joint venture is a 6%-boar country special Saturday (25) on BBC2 (see story, page 1). That show will air on TNN in

### Rising Tide Corrals Support For Buffalo Club's Debut

■ BY DEBORAH EVANS PRICE

NASHVILLE-Using everything from conference-room concerts to ma ing a herd of small plastic buffalo. Rising Tide Entertainment is looking to lay a firm foundation at radio and retail for the eponymous debut album from the Buffalo Club, due March 25, which was produced by Barry Beckett. Early indications look good, as the single "If She Don't Love You" moves to No. 49 in its third week on Billboard's Hot Country Singles & Tracks chart.

"It's doing real well," says WXBQ Bristol, Va., PD Bill Hagy. "We get quite a few calls, and it gets requests Hagy says that the trio has a sound that country radio has been wanting "It's a nice, tight group harmony, and I think the format has been lacking that Restless Heart type of sound. We haven't had that with any regularity in

quite some time If the Buffalo Club sound invites comparisons to Restless Heart, it's understandable. The group comprises longtime Restless Heart drummer John Dittrich; lead vocalist Ron Hemby, formerly with Christian group the Imperials; and guitarist Charlie Kelley, who has played with Doug Stone and Tom Wopat. Hemby and Dittrich met when mby contacted him about writing for Restless Heart. When that group disbanded, Hemby and Dittrich formed the nucleus of what would become the Buffalo Club and recruited Kelley.

Rising Tide president Ken Levit excited about the project. "Dan Goodman, the band's manager, played a tape for [senior VP of A&R] Emory Gordy on an airplane, and Emory came back raving about this band," he says. "We both listened and felt like they had one of the strongest harmony sounds that we had heard. We signed them immediately, and I'm glad we did."

The trio's name was initially "Johnny Ringo." "It just wasn't something that appealed to [executives at Rising Tide]. We opted for the name change, Hemby says. "We wanted something that was western sounding. So the idea of 'Buffalo something' came up. A friend in Wyoming was talking about these clubs [that are] actually bars from when they settled the area back in the 1800s. The idea of a club-a place where you could go and have fun-sounded appealing."



Dittrich and Hemby think that coun-try radio listeners will find the Buffalo Club's sound familiar. "It's very reminiscent of early '70s rock—the Eagles, Linda Ronstadt, and that whole genre of music-very acoustic-oriented rock, and there are certainly some country elements," Hemby says. Dittrich agrees. "It sounds a lot like

the '70s music that came out of Southern California," he says. "It's good music and great songs. I've always believed in lyrics that paint a picture or move you. I think country music is unique in that area, because the lyrics seem to be more important than the melody, harmony, and groove,"

Kelley hopes that the group's sound appeals to country radio. "It's just not the same thing that everybody else is doing," he says. "It's not cluttered with a lot of instrume

(Continued on page 36)

### Billboard TOP COUNTRY ALBUMS

| FEE       | BRUA      | RY 1      | , 1997        |  | _             |             | _         |           |               | TM TM   | _             |
|-----------|-----------|-----------|---------------|--|---------------|-------------|-----------|-----------|---------------|---|---------------|
| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST UNEL 4 NUMBER/DISTRIBUTING UNEL ISUSCISTED LIST FRICE OR EQUIVALENT FOR CASSITEDICS                           | PEAK POSITION | THIS WEEK   | UAST WEBX | 2 WKS AGO | WKS. ON CHART | ARTIST LIBER A RUMBER DOSTRIBUTING LARK I BUGGESTED LIST PRICE OR EQUINALISM?  TITLE  | PEAK POSITION |
|           |           |           |               | * * * No. 1 * * *  |               |             |           |           |               | * * * PACESETTER * * *  | _             |
| 1         | 1         | 1         | 28            | LEANN RIMES ▲ CURS 77821 110 98/15/981 24 works at No. 1 BLUE  | 1             | 38          | 45        | 51        | 18            | BR5-49 ARISTA 18318 110 98/15 98° 158 8R5-49  | 36            |
| 2         | 2         | 2         | 20            | OEANA CARTER ▲ DID I SHAVE MY LEGS FOR THIS?   | 2             | 39          | 38        | 41        | 61            | VINCE GILL ▲ MCA 11394 (10.98/16.98) SQUVENIRS  | 3             |
| 3         | 3         | 3         | 12            | ALAN JACKSON WISTA 18813 (10 99/16/98) EVERYTHING I LOVE   | -             | 40          | 42        | 45        | 13            | OAVIO KERSH CURB 77848 (10.9615.98) SSS GOODNIGHT SWEETHEART  | 40            |
| 4         | 4         | 4         | 17            | CLINT BLACK & RCA 66671 (10 00/16 98) THE GREATEST HITS  | 2             | 41          | 39        | 34        | 18            | JOHN BERRY CAPITOL MASHAULE 35464 (10.98/15.98) FACES   | 9             |
| •         | •         | ,         | - 17          |  | -             | 42          | 43        | 38        | 28            | CLEOUS "T." JUOO RAZOR & TIE 2825 (10 96/16 96) @ I STOLED THIS RECORD  | 30            |
| (T)       |           | n         | 14            | * * * GREATEST GAINER * * *  KEVIN SHARP 143/50/UM 61940/162 (10 98/13/50/188) MEASURE OF A MAN                      | 5             | 43          | 40        | 44        | 71            | TRAVIS TRITT ▲ WARNER BRCS. 46001 (10.9616.96) GREATEST HITS — FROM THE BEGINNING   | 3             |
| 6         | 5         | 5         | ш             | REBA MCENTIRE MCA 11560 (10.90 to 98) WHAT IF IT'S YOU   | 1             | 44          | 41        | 46        | 23            | TY HERNDON EPIC 6756450NY (10.98 EQ.(5.98) LIVING IN A MOMENT   | 6             |
| 7         | 6         | 6         | 102           | SHANIA TWAIN A" MERCURY NASHVILLE 522886   10.98 EQ16.981 88 THE WOMAN IN ME   | 1             | 45          | 44        | 50        | 71            | GEORGE STRAIT A' MCA 11253 139 9849 980 STRAIT OUT OF THE BOX   | 9             |
| 8         | 9         | 8         | 38            | MINOY MCCREACY ▲ 8NA 66806/RCA (9.99/15.90) IIII TEN THOUSAND ANGELS   | 5             | 46          | 50        | 57        | 102           | ALISON KRAUSS A' BOUNDER 0129* (1) 9810 981 ggs NOW THAT I'VE FOUND YOU! A COLLECTION   | 2             |
| 9         | 7         | 7         | 40            | BROOKS & OUNN ▲ ARISTA 18810110:9815:981 BORDERLINE  | 1             | 47          | 48        | 49        | 5             | VARIOUS ARTISTS EMI-CAPITOL 54549 (10.9016.90) REAL LUV   | 47            |
| 10        | 11        | 9         | 39            | GEORGE STRAIT ▲ MCA 11428   10 99 16 981 BLUE CLEAR SKY  | 1             | 48          | 49        | 35        | 21            | THE BEACH BOYS RIVER NORTH 161205 111.98/15/80 STARS AND STRIPES VOL. 1   | 12            |
| 11        | 10        | 10        | 17            | JOHN MICHAEL MONTGOMERY   WHAT I DO THE BEST   | 5             | 49          | 47        | 43        | 17            | DOLLY PARTON RSING TIDE 53041 (10.96/16.90) TREASURES   | 21            |
| 12        | 12        | 13        | 43            | ATLANTC 82947/AG (10 96/16 90)  BRYAN WHITE ▲ ASYLUM 61880/E/G (10.99/15.90)  BETWEEN NOW AND FOREVER                | 7             | 50          | 55        | -         | 19            | LORRIE MORGAN (INA 66847/RCA (10 59/16 98) GREATER NEED   | - 8           |
| 13        | 13        | 12        | 110           | GARTH BROOKS A* CAPITOL NASHYLLE 29689 (10.96/15.96) THE HITS  | 1             | 51          | 46        | 39        | 49            | RICOCHET COLUMBIA 67223/50NY (10 98 EQ/15-99) (IIII) RICOCHET   | 14            |
| 14        | 14        | 14        | 65            | ALAN JACKSON A' ARISTA 18801 (10 99/16 98) THE GREATEST HITS COLLECTION  | 1             | 52          | 54        | 54        | 30            | JAMES BONAMY ENG 6706950NY (10.98 EQ15.98) IIII WHAT I LIVE TO DO   | 16            |
| 15        | 15        | 20        | 74            | COLLIN RAYE ▲ EPIC 67033/50NY (10.98 EQ15.96) I THINK ABOUT YOU  | 5             | (53)        | 66        | -         | 9             | JERRY GARCIA & OAVIO GRISMAN ACOUSTIC 0190 21 (17 98 CD) SHADY GROVE  | 19            |
| 16        | 16        | 19        | 73            | FAITH HILL A WARNER 8905. 45672   10.98/16 940 IT MATTERS TO ME  | 4             | 54          | 52        | 53        | 39            | JO DEE MESSINA CURB 77820 (10.98/15.98) BB JO DEE MESSINA   | 22            |
| 17        | 19        | 25        | 30            | TRACE ADKINS CAPITOL NASHMILLE 37222 (10.98/15.98) ER DREAMIN OUT LOUD   | 17            | 55          | 51        | 47        | 76            | TERRI CLARK ● MERCURY MASHMILLE 526991 (10.98 EQ/16 98) IIII TERRI CLARK  | 13            |
| 18        | 18        | 15        | 11            | TERRI CLARK MERCURY NACHVILLE 532879 (10 96 EQ15.98) JUST THE SAME   | 10            | 56          | 56        | 55        | 94            | JOHN MICHAEL MONTGOMERY ▲*  ATUMIC 82725MG (10 98) 6 98)  JOHN MICHAEL MONTGOMERY   | 1             |
| 19        | 17        | 18        | 13            | MARY CHAPIN CARPENTER • A SLACE IN THE WORLD   | 3             | 57          | 57        | 56        | 7             | JOHN ANOERSON BNA 669829024 110 56/16 980 GREATEST HITS   | 56            |
| 20        | 21        | 24        | 17            | COLUMBIA 67501/50NY 110 98 EQ16 98:  GARY ALLAN DECCA 11482/MCA (10 98/15 98: ISS)  USED HEART FOR SALE              | 20            | 58          | 64        | 64        | 47            | LONESTAR ● SHA 66642RCA 19 98/15 98)  LONESTAR  | 11            |
| 21        | 20        | 28        | 9             | MARK CHESNUTT DECCA 11529MCA110.9816.981 GREATEST HITS   | 20            | 59          | 60        | 60        | 45            | WYNONNA ▲ CURS 11090WCA (10 99/16 98) REVELATIONS   | 2             |
| -         | -         | 17        | -             | VARIOUS ARTISTS THE BEST OF COUNTRY SING THE BEST OF DISNEY  | 17            | 60          | 58        | 59        | 28            | ALABAMA ROA 66848 (4.969.96) SUPER HITS   | 58            |
| 22        | 26        | -         | 18            | WALT DISNEY 60902 110,98/16 960 THE BEST OF COUNTRY SING THE BEST OF DISNEY  | -             |             |           |           |               | * * * HOT SHOT DEBUT * * *  |               |
| 23        | 23        | 22        | 34            | VINCE GILL   MCA 11422 (10 96/16 96) HIGH LONESOME SOUND   | 3             | <b>(61)</b> | NE        | w >_      | 1             | BILL ENGVALL WARMER BROS 46263 (10.99/16.98) HERE'S YOUR SIGN   |               |
| 24        | 24        | 23        | 21            | TRAVIS TRITT WARRER BROS. 46304 (10 98/16 98) THE RESTLESS KIND  | 7             | 62          | 53        | 52        | 79            | JEFF FOXWORTHY ▲* WARNER BROS. 45856 (10 98/16 98) GAMES REDNECKS PLAY  | 2             |
| 25        | 30        | 31        | 52            | TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.56/15 98) TIME MARCHES ON   | 17            | 63          | 59        | 62        | 3             | CRYSTAL BERNARO SIVER NORTH 161297 (10.9015.90) THE GIRL NEXT DOOR  |               |
| 26        | 29        | 27        | 37            | SAMMY KERSHAW MERCURY NUSHOULLE 528893 (120 96 EQ177.96) POLITICS, RELIGION AND HER                                  |               | 64          | 61        | 67        | 59            | THE MAVERICKS   MCA [1257* (10 96/15 98) MUSIC FOR ALL OCCASIONS  | -             |
| 27        | 25        | 26        | 52            | PATTY LOVELESS ● EPIC 67269850NY (10.98 EQ/15 96) THE TROUBLE WITH THE TRUTH   | 10            | 65          | 63        | 66        | 67            | LORRIE MORGAN ▲ INA 66508 902 10 90216 900 GREATEST HITS  |               |
| 28        | 32        | 32        | 13            | TRACY BYRO MCA 11485 (10.98/16.98) BIG LOVE  | 17            | 66          | 69        | <u> </u>  | 16            | RICK TREVINO COLUMBIA 6745250NY (10 98 EQ/15 98) LEARNING AS YOU GO   |               |
| 29        | 28        | 29        | 70<br>61      | TIM MCGRAW A CURS 77800 (10.98/16.98)  ALL I WANT  GARTH BROOKS A CAPITOL MASHAULE 32000 (10.98/15.90)  FRESH HORSES | 1             | (67)        |           | NTRY      | 16            | WILLIE NELSON ISLAND 524242 (10.98/16 96) SPIRIT  |               |
| -         | _         | 21        | -             |  | 14            | 68          | 65        | 61        | 31            | NEAL MCCOY ATLANTIC 82907/4G (10.98/15.98) NEAL MCCOY   | 7             |
| 31        | 31        | 30        | 32            | PAUL BRANDT REPRISE 46180/WARNER BROS. (10.9915-99) THE CAUM BEFORE THE STORM  JEFF FOXWORTHY                        | -             | 70          | 72<br>68  | 72        | 50            | LITTLE TEXAS • WARRER BROS. 46017 (10.98/15.98) GREATEST HITS  BILLY DEAN CAPITOL NASHMILE 20025 (10.98/15.98) IT'S WHAT I DO | -             |
| 32        | 22        | 16        | 21            | WARNER BROS. 46361 CO.16015-980 CHARK IT UP THE MUSIC / LBUM   | 3             |             | _         | _         | -             |   | -             |
| 33        | 33        | 33        | 21            | TRISHA YEARWOOD MCA 11477 (10.98/16.980 EVERYBODY KNOWS  | 6             | 71          | -         | NTRY      | 52            | MARTINA MCBRIDE ● RCA 66509 (9.5915.98)  WILD ANGELS  CLAY WALKER ▲ GRAFT 24660W489VER 8805. (10.9815.98)  HYPNOTIZE THE MOON | 17            |
| 34)       | 37        | 40        | 30            | KENNY CHESNEY BNA 66508/RCA (10.98/15.96) BB ME AND YOU  | 21            | 12          | 70        | 65        |               |   | -             |
| 35        | 36        | 42        | 31            | LYLE LOVETT CUSE 11 (09MCA (10.98/16.98) THE ROAD TO ENSENADA  | 4             | 73          | -         | MIRY      | 27            | MCA 11429 (10.9816.98) GET HIN GOT THE GOOD STOPP   | 12            |
| 36        | 34        | 48        | 12            | JOHNNY CASH AMERICAN 43097*MARKER 8805. (16.98/15.98) UNCHAINED  | 26            | 74          | 62        | 58        | 23            | RANDY TRAVIS WARKE 8805. 46328 (10 59/16-98) FULL CIRCLE  | 9             |
| 37        | 35        | 37        | 39            | TOBY KEITH ● MERCURY MASHMILE \$31152 (10:98 EQ15:58) BLUE MOON  | 6             | (75)        | NE        | WP        | 1             | DERYL DODD COLUMBIA (7544 (10.58 EQ/16.98) ONE RIDE IN VECAS  | 75            |

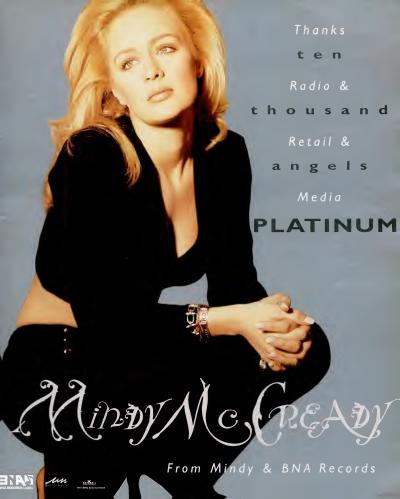
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND Billboard. Top Country Catalog Albums. WEBS WENS WENS 12 GREATEST HITS PATSY CLINE A WCA 12\* (7.50/12.98) 513 15 14 GEORGE JONES ▲ EPIC 40776/5047 (5.08 EQ.9.91) WHEN LOVE FINDS YOU 15 15 PATSY CLINE & NCA 4038 (7.99/12.90) THE PATSY CLINE STORY 6 6 WILLIE NELSON ◆ COLUMBIA 6-18-45/0NY (5.50 EC/9.50) SUPER HITS 121 16 13 BROOKS & DUNN A" ARISTA (865); 19 50/15-90) BRAND NEW MAN 283 TIM MCGRAW &\* CULT 77650 (9 9015 90) 148 21 MARY CHAPIN CARPENTER & COLUMBIA (COSLISCIA) OR DO SE DO SE COME ON COME ON 215 GEORGE STRAIT ▲\* MCA 10651 (10.99/15.98) 227 15 BRYAN WHITE A ASYLUM 61642/EEG (10.90/15.90) BRYAN WHITE 83 15 CREATEST HITS WILL 121 6 HANK WILLIAMS, JR. ▲ CUFS 7763816.989.910 20 22 JOHNNY CASH COLUMBIA 66773/50NY (5.58 EQ/9.50) SUPER LITE 19 CHARLIE DANIELS ● EPIC 64182/50WY (5.98 EQ9.93) 21 20 GARTH BROOKS A" CUTTOL NASHWILLE \$3866 (\$.39713.98) NO FENCES 303 24 - REBA MCENTIRE &\* MCA 10994 (10.99) 5 981 11 PERA MCENTIRE A" UCA 10005 (10 05/15 00) GREATEST HITS VOLUME TWO 173 DEAD MY MIND 129

NO ORDINARY MAN 137

erms with the greatest sales gains this week. • Secondary Instanty Assa. Of America (RIMA) certification for sales of \$00,000 units. • A RIAA certification for sales of 1 million units, with multimillion go prices, and CD prices for WIMA and RIMG labels. Are suggested lists. Tape prices maked EQL and of other CD prices, as neglectating neces, which we proposed from uniterestate process. Greatest Ga dear invest interestates and the process of the uniteractive process. Greatest Ga dear invest interestates and controlled the process of the uniteractive process. Greatest Ga dear investment process in the process of the uniteractive process. Greatest Ga dear investment process and Gardenies filter and Gardenies and Gardenies

15 TRACY BYRO A MCA 10991 (10.99/15.98)

— GEORGE STRAIT A<sup>3</sup> MCA 5667° (7.99/12.90)
 — GEORGE STRAITS GREATEST HTS 575



### Billboard, HOT COUNTRY, SINGLES & TRACKS

COMPILEO FROM A HATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 162 COUNTRY STA-TIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK, SONGS RAINED BY NUMBER OF GETEFTONS.

| WEEK | WEEK | 2 WHS | WHS ON<br>CHART | TITLE ARTIST PRODUCER (SONGWRITER)  *** No. 1 ***  | PEAK<br>POSITION | THIS | LVST | 2 wxs | WIS ON<br>CHART | TITLE  PRODUCER ISONSWRITERI  LUBEL & NUMBER/PROMOTION LABEL   | DEAK |
|------|------|-------|-----------------|--|------------------|------|------|-------|-----------------|--|------|
|      |      |       |                 | *** No. 1 ***  | $\overline{}$    | (37) | 41   | 45    | 7               | PRODUCER ISONOMINITERI LUGEL & NUMBERIPROMOTION LUGEL WHEN I CLOSE MY EYES KENNY CHESNEY BEGOLT IN A Demolgen Mujecki Ujusa Kenny Chesney Ujusa Kenny Chesney  | 1    |
| 1    | 1    | 1     | 19              | NOBODY KNOWS 4 weeks at No. 1 ◆ KEVIN SHARP  | 1                | (38) | 38   | 42    | 13              | THAT'S HOW I GOT TO MEMPHIS DERYL DODD   | Т    |
| 2)   | 3    | 6     | 14              | IS THAT A TEAR ♦ TRACY LAWRENCE  | 2                | (39) | 43   | 50    | 7               | EMOTIONAL GIRL TERRI CLARK C WATERS) MERCURY NASHALL ALBERT OF   | T    |
| 9    | 2    | 2     | 16              | FRIENDS JOHN MICHAEL MONTGOMERY  | 2                | (48) | 39   | 41    | 39              | I MEANT TO DO THAT  ◆ PAUL BRANCT  VARGERIA: 1,293   | T    |
| 4)   | 7    | 9     | 39              | THE A TABLE OF THE ASSESSMENT  | 4                | 41   | 37   | 35    | 39              | A TANKS AND LOCATION MEMPHIS  CHARTS AND LOCATION MEMPHIS  CHARTS AND LOCATION MEMPHIS  CHART AND LOCATION MEMPHIS | Т    |
| 5)   | 9    | 9     | 13              | EVERYBODY KNOWS • TRISHA YEARWOOD  | 5                | (42) | 42   | 16    | 8               | THAT WOMAN OF MINE NEAL MCCOY  | t    |
| 6)   | 8    | 10    | 13              | PRETTY LITTLE ADRIANA VINCE GILL   | 6                | (43) | 48   | 54    | 3               | EASE MY TROUBLED MIND  R CHANCIY & SEAY IN GURAN C WATERS T SHAPRO!  COLUMBIA ALBUM COT  | 1    |
| 7)   | 13   | 16    | 9               | A MAN THIS LONELY ♦ BROOKS & OUNN  | 7                | (44) | 62   | -     | 2               | THAT YOUNG OF RINGE STATE OF THE PROTECT OF THE PRO | T    |
| 5    | 12   | 14    | 10              | HALF WAY UP CLINT BLACK  | 8                | (45) | 45   | 44    | 14              | YOU JUST GET ONE JEFF WOOD MEND A SOUTZ VIGILIO OF MEND A SOUTZ VIGILIO OF   | Ť    |
| 5    | 11   | 15    | 16              | I CAN'T OO THAT ANYMORE • FAITH HILL   | 9                | (46) | 47   | 48    | 7               | IT'S OVER MY HEAD WADE HAYES D COOK ON MAYES C RUNS B ANDERSONS COLUMBIA 78496   | 1    |
| 10   | 4    | 3     | 20              | BIG LOVE   TRACY BYRO  O' WARREN BIGS 17531  | 3                | (17) | 46   | 49    | 6               | ALL OF THE ABOVE TY ENGLAND  | Ī    |
| 11)  | 16   | 18    | 15              | RUNNING OUT OF REASONS TO RUN PRICK TREVING  | 11               |      |      |       |                 | * * * HOT SHOT DEBUT * * *   | k    |
| 2    | 16   | 20    | 17              | S BUCKINGHAND JOHNSON ID TERENB REGARD  AMEN KING OF LOVE  ORRYLE SINGLETARY   | 12               | (48) | NE   | wÞ    | 1               | RUMOR HAS IT   CLAY WALKER  J STROUG CWALKER IC WALKER M. J GREENE  GRANT ALBUM CUTTREPRISE  GRANT ALBUM CUTTREPRISE   | ij   |
| (2)  | 1e   | 20    | 17              | * * * AIRPOWER * * *   | 14               | (49) | 57   | 75    | 3               | FUNDOR MAST IT  TO COMPANY TO COM | 7    |
| 3)   | 21   | 26    | 8               | WE DANCED ANYWAY • DEANA CARTER  | 13               | (50) | 55   | 65    | 3               | ANOTHER YOU GAVIO KERSH  | 1    |
| اِد  | 21   | 20    |                 | C FARREN IM BERG R SCRUGSSI ID: ID: ID: ID: ID: ID: ID: ID: ID: ID   | 13               | (51) | 68   | -     | 2               | DON'T TAKE HER SHE'S ALL I GOT ◆ TRACY BYRD  | 1    |
| ~    |      |       | ١.              | * * * AIRPOWER * * *  SHE OREW A BROKEN HEART PATTY LOVELESS   | l l              | (52) | 64   | -     | 2               | GOOD AS I WAS TO YOU ♦ LORRIE MORGAN   | 1    |
| 14)  | 25   | 31    | 7               |  | 14               | 53   | 40   | 38    | 16              | HIGH LOW AND IN BETWEEN   ◆ MARK WILLS   | 1    |
| 15)  | 18   | 21    | 11              | WHERE CORN ONT'T GROW  | 15               | (54) | 53   | -     | 2               | CRY ON THE SHOULDER OF THE ROAD ◆ MARTINA MCBRIDE  | 1    |
| 6    | 9    | - 5   | 19              | ONE WAY TICKET (BECAUSE I CAN)   | 1                | 55   | 51   | 51    | 9               | EVERY COWBOY'S DREAM RHETT AKINS   | 1    |
| 17   | 15   | 17    | 16              | THAT'S ANOTHER SONG  8 JANUARE IN ALEHEN SUP DAMEL MPDAEL D PRODUC JANDOURS  BRYAN WHITE ASYLUW ALRIAN COT   | 15               | (56) | 52   | 53    | 15              | KISS THE GIRL LITTLE TEXAS   | 1    |
| 1    |      |       |                 | * * * AIRPOWER * * *   | 1                | (57) | 59   | -     | 2               | GENUINE REDNECKS    OAVID LEE MURPHY   | 1    |
| 3    | 20   | 23    | 11              | ME TOO TOBY KEITH IT METEL COMMON IN MERCURY MASHRULE STREET   | 18               | (58) | 56   | 58    | 3               | MORE THAN I WANTED TO KNOW ◆ REGINA REGINA   | 1    |
|      |      |       |                 | * * * AIRPOWER * * *   |                  | 59   | 49   | 43    | 18              | WOULD I ◆ RANOY TRAVIS   | 1    |
| 19   | 24   | 25    | 7               | KING OF THE MOUNTAIN T BROWN L BOOMS OF HELSON L BOOMS  (VI MCA 55288  | 19               | (60) | 65   | 61    | 3               | 455 ROCKET ♦ KATHY MATTEA  | 1    |
| 20)  | 22   | 22    | 17              | MAYBE HE'LL NOTICE HER NOW   MINDY INCCREADY [FEAT. LONESTAR'S RICHIE MCDONALD)  STANLING IN WISCON IT, CHASONS  STANLING IN WISCON IT, CHASONS  AND INCOME. INC. INC. INC. INC. INC. INC. INC. INC  | 20               | 61   | 58   | 70    | 3               | FOREVER AND A GAY + GARY ALLAN   | 1    |
| 21   | 6    | 4     | 17              |  | 1 4              | (62) |      | wÞ    | 1               | GOOD AS INVASTO TO USE OF CONTROL | 1    |
| 2)   | 28   | 34    | 7               | UNCHAINED MELODY  LEANN RIMES  LEANN RIMES   | 22               | (63) | 72   | Ϊ-    | 2               | CHANGE HER MINO GENE WATSON  | 1    |
| 3)   | 31   | 40    | 6               | HOW WAS I TO KNOW REBA MCENTIRE  | 23               | 84   | 50   | 47    | 14              | I WOULDN'T BE A MAN ♦ BILLY CEAN   | 1    |
| (a)  | 27   | 27    | 9               | SHE'S TAKEN A SHINE   JOHN BERRY   | 24               | 65   | 60   | 56    | 12              | TOOLOGY IS A 1900 OF YOU WANNAM AMEN'S COMPTHING OF IT OF OF OF SENSON OF SE | i    |
| 5)   | 35   | 13    | 9               | EVERYTHING I LOVE ALAN JACKSON   | 25               | (66) | 39   | 62    | 39              | CHEROKEE BOOGIE ♦ BR5-49   | 1    |
| 16   | 23   | 13    | 15              | K STEGILL IN ALLEN,C CHAMBERLANI (V) ARSTA 13065  LITTLE BITTY  ◆ AŁAN JACKSON   | 9                | 67   | 69   | 69    | 16              | LOVE WORTH FIGHTING FOR  | 1    |
| 7    | 13   | 13    | 15              | THAT OL' WIND GARTH BROOKS   | 4                | 67   | 69   | 60    | 43              | HAVE WE FORGOTTEN WHAT LOVE IS   • CRYSTAL BERNARD   | 1    |
| 3    | 29   | -     | 15              | A REYNOLDS IL REYNOLDS C. BROOKS)  SHE WANTS TO BE WANTED AGAIN  TY HERNOON  | 26               | 69   | 61   | 57    | 42              | REMEMBER WHEN ◆ RAY VEGA   | 1    |
|      | _    | 29    | 15              | THE FEAR OF BEING ALONE PROPERTY.  | 20               | 10   | 61   | 43    | 39              | BURY THE SHOVEL CLAY WALKER  STPONO C JOAES C ANNS GWIT ALBUM CUTREPRISE   | 1    |
| S    | 26   | 13    | 15              | RMCHTRE J GUESS WILLDRIDGE BMILLER  ALL I DO IS LOVE HER  ALL I DO IS LOVE HER  A MANES BONAMY   | 2                | 71   | 41   | 58    | 71              | AIN'T GOT NOTHIN' ON US   JOHN MICHAEL MONTGOMERY  | 1    |
| 10)  | 30   | 29    | 15              | DATE WE SHOULD JUST SEED ON IT  OCCUMENT DATE OF THE STATE OF THE STAT | 25               | (72) | -    | w Þ   | 3               | ANY COT NOTINE ON U.S.  ANY CO | 1    |
| D    | 39   | 39    | 3               | MUCLUIT, DUBOS DIAMOND TIO IS GAIRETT, CHISEBANIC COLOR AND ADMINISTRATION COLOR AND ADMINISTRA   | 31               | (73) | 74   | T -   | 2               | ALWAYS A WOMAN LARRY STEWART  LARRY STEWART  |      |
| 2    | 37   | 39    | 9               | D CODE W MUSCH IS LABOURTY C KINGS WINCONT) CODE CANDER CODE CODE CODE CODE CODE CODE CODE CODE  | 32               | 13   | 43   | 43    | 15              | WHEN COWBOYS DIDN'T DANCE   ◆ LÖNESTAR   | 1    |
| 3    | 34   | 32    | 15              | T BROWN, J KERJAN (M STUART KOSTAS) MARTY STUART (M NCL 5.5.7.0  | 32               | (75) |      | w.    | 1               | ONCE YOU LEARN   ONCE YOU LEARN  ONCE HAGGARD  | 1    |
| 34)  | 39   | 37    | 13              | POLITICS, RELIGION AND HER  # STIGUL IT MARTIN B HELL  THIS AIN'T NO THINKIN' THING  THIS AIN'T NO THINKIN' THING  | 34               | -    | -    |       | 1               | J. B BECKETT IB LUSSICUS SCHUTE) ATLANTIC ALBITAL CON  | +    |

### Billboard. Top Country Singles Sales...

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

oundScan

|    | WEE | 2 WK | CHURS | TITLE LABEL & NUMBER DISTRIBUTING LABEL                  | ARTIST                             | SET GBW | LAST |
|----|-----|------|-------|--|------------------------------------|---------|------|
| 1  |     |      |       | * * * No. 1 * * *  |                                    | 14      |      |
|    | 1   | 2    | 8     | FRIENOS ATLANTIC STOTSIAS 2 weeks at No. 1 JC            | OHN MICHAEL MONTGOMERY             | (15)    | 1    |
| Т  | 2   | 3    | 33    | BLUE CURB 76969  | LEANN RIMES                        | 16      | L    |
| Ť  | 3   | 6    | 20    | ANOTHER YOU, ANOTHER ME REPRISE 17615/WARNER BROS        | BRAOY SEALS                        | 17      |      |
| Т  | 5   | 4    | 16    | LITTLE BITTY ARISTA 13046                                | ALAN JACKSON                       | 18      | L    |
| T  | 4   | 1    | 12    | GOD BLESS THE CHILD MERCURY MASHMULE 578748              | SHANIA TWAIN                       | (19)    |      |
| T  | 6   | 5    | 21    | EVERY LIGHT IN THE HOUSE CAPITOL NASHVILLE 58574         | TRACE AOKINS                       | 20      | 1    |
| 5  | NEV | ٧Þ   | 1     | WE OANCED ANYWAY CAPITOL NASHVILLE 58626                 | OEANA CARTER                       | 21)     |      |
| Т  | 7   | 7    | 7     | IS THAT A TEAR ATLANTIC 87020/AG                         | TRACY LAWRENCE                     | 22      | 1    |
| Т  | 8   | 8    | 7     | MACARENA (COUNTRY VERSION) IMPRINT 18007                 | THE GROOVEGRASS BDYZ               | 23      | 1    |
| ٦Ť | 20  | -    | 2     | MAYBE HE'LL NOTICE HER NOW INJUSTRICA MINDY MICCREADY IN | FEAT, LONESTAR'S RICHIE INCOONALDI | (24)    |      |
| Τ  | 9   | 11   | 28    | I DO REPRISE 17616/WIANER BRCS.                          | PAUL BRANOT                        | 25      | 1 3  |
| Т  | 11  | 10   | 25    | CHANGE MY MIND CAPITOL NASHVILLE 58577                   | JOHN BERRY                         | O Re    |      |
| 7  | 10  | 9    | 14    | POOR, POOR PITIFUL ME MERCURY MASHVILLE 578644           | TERRI CLARK                        | Commu   |      |

| WEEK<br>WEEK | MEEX  | 2 993 | WKS. OF<br>CHART | TITLE LABEL & NUMBER DISTRIBUTING LABEL  | ARTIST               |  |
|--------------|-------|-------|------------------|--|----------------------|--|
| 14           | 12    | 12    | 21               | GOODNIGHT SWEETHEART CLIRG 76990   | DAVIO KERSH          |  |
| 15)          | 14    | 21    | 3                | HAVE WE FORGOTTEN WHAT LOVE IS RIVER NORTH 163035 CF                           | RYSTAL BERNARO       |  |
| 16           | 13    | 13    | 17               | BIG LOVE MCA 55290   | TRACY BYRO           |  |
| 17           | 15    | 20    | 4                | A MAN THIS LONELY ARISTA 13066   | BROOKS & DUNN        |  |
| 18           | 16    | 14    | 33               | REONECK GAMES WARNER BROS. 17648 JEFF FDXWDRTHY WITH                           | H ALAN JACKSON       |  |
| 19)          | NEW > |       | 1                | HERE'S YOUR SIGN (GET THE PICTURE) WIRNER BROS. (145) BILL ENGWALL WITH SPECIA | L GUEST TRAVIS TRITT |  |
| 20           | 17    | 17    | 26               | MORE THAN YOU'LL EVER KNOW WARNER ERGS, 17606                                  | TRAVIS TRITT         |  |
| 21)          | NEW   |       | 1                | SHE'S TAKEN A SHINE CAPITOL NASHMULE 18624                                     | JOHN BERRY           |  |
| 22           | 18    | 15    | 6                | OF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (REMIX) WERGUT WASHILL STATE     | SHANIA TWAIN         |  |
| 23           | 19    | 18    | 11               | LET ME INTO YOUR HEART COLUMBIA 78453/50NY MARY CHI                            | APIN CARPENTER       |  |
| 24)          | NEW > |       | 1                | SHE WANTS TO BE WANTED AGAIN ETIC 78482/50NY                                   | TY HERNOON           |  |
|              |       |       |                  |  |                      |  |

one small step...



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bu Wade Jessen

THE BEST MEDICINE: Astrology it isn't, but it is comedy that suggests all stupid people should wear warning labels. Comedian Bill Engvall (Warner Bros.), a protégé of Jeff Foxworthy, opens at No. 61 with "Here's Your taking Hot Shot Debut honors on Billboard's Top Country Albums with 2,000 units (see Popular Uprisings, page 20). Engvall's debut is helped by airplay of the title cut, which increases by more than 700 spins and moves 66-42 on Hot Country Singles & Tracks. Heavy airplay (more than 35 spins) is detected at Las Vegas' KFMS and KWNR and WCMS Norfolk. Vs. New airplay this week is detected at 27 of our 162 monitored stations, including WDSY Pittsburgh, WTQR Winston-Salem, N.C., and KSKS Fresno, Calif.

Both the song and the accompanying video feature Isbelmate Travis Tritt. The clip and the accompanying vales reaching used in a travia Tritu.

The clip ared more than 20 times during the tracking week on CMT. "Here's

Your Sign" also sppears on Top Country Singles Sales, onening at No. 19 with 900 pieces.

EVERYBODY KNOWS: As his debut single, "Nobody Knows," holds at No. 1 for a fourth straight week. Kevin Sharp is one week shy of tving Billy Ray Cyrus' five-week run atop Hot Country Singles & Tracks with "Achy Breaky Heart" in '92 for the most consecutive weeks at No. 1 by a new artist's debut release since Billboard began using monitored airplay information from Broadcast Data Systems in January 1991. Prior to Cyrus' fiveweek stay, the last debut single by a new artist to hold for five weeks was Skip A Rope" by Henson Carrill in the March 2, 1968, Billhoard.

Nancy Tunick, field promotion manager for Asylum, says that the staying power of "Nobody Knows" has surprised everyone, including Sharp. "Kevin is such a humble guy, and this means so much to him. There were tears of lov when he heard the news," she says. Meanwhile, Sharp's set, "Measure Of A Man," increases by 2,000 units to take the Greatest Gainer cup on Top Country Albums (8-5) and jumps 63-57 on The Billboard 200.

AND IT'S COUNTRY: With a 14% increase, BR5-49 (Arista), kingpins of the vibrant, retro-traditional Lower Broadway club scene in Nashville, takes Pacesetter honors on Top Country Albums. Its self-titled debut set moves 4,000 pieces after a Jan. 14 appearance on "Late Show With David Letterman." Although the label has serviced country radio with a second single, the first release from that set, "Cherokee Boogie," increases slightly to bullet at No. 66 on Hot Country Singles & Tracks. That song peaked at No. 44 on our airplay list in the Nov. 23, 1996, issue.

THIS GIRL IS A WOMAN NOW: Kippi Brannon (Curb/Universal) resurfaces at No. 72 on Hot Country Singles & Tracks after a 15-year hiatus. Brannon charts with "Daddy's Little Girl," her first single since "He Don't Make Me Cry," charted in the Sept. 11, 1982, Billboard. At age 15, Brannon first entered our airplay chart in 1981 with a cover of Webb Pierce's clas-sic 1954 song "Slowly." Brannon included another Pierce song, "1 Ain't Never," on a new psckage, "I'd Be With You," scheduled for release April 8. Jay Morgan, PD/music director at WJCL Savannah, Ga.. savs that Bran-

on's new song should pack a similar nunch as 1994's "Don't Take The Girl" by Tim McGraw. Morgan says, "Early response is telling us that this will be a hure female song, but I think as it develoos more, it will become a favorite with most men, too." Brannon's song is airing on 48 of our monitored stations

### BANGER DOLIG RIDES IN AS SOLO ACT

main thing was that we didn't want it to sound like the same eight players who are on everybody else's recordand we succeeded "

Standout accompanists include the Riders' fellow Grand Ole Opry star Carol Lee Cooper, who leads the Opry's backup vocal group, and the group's Dennis McCall, "I wanted a 'girl and guy' harmony sound, a little like the Browns," says Ranger Doug, referring to the '50s brother-sister country-por trio. "She has a perfect ear. and her

voice blends perfectly with mine. Also singing backup, on "Riding On The Rio," is his daughter, Sally Green. in her recording debut. On the instrumental side, Ranger Doug also singles out, in addition to Miskulin, Opry guitarist Jimmy Capps' jazzy inventiveness. Ranger Doug notes that Capps often supplies twin acoustic guitar lines. "We very much wanted twin instrumentals," he adds, noting the musical presence of fiddle, trumpet. viola, and cello. "The sound of harmony is weaving throughout," he says, "That and the sound of the West."

The result, says Real West Producions/Warner Western GM Jeff Skillen, "just sparkles."

"Ranger Doug fills a niche in western music that no one else fills," adds Skillen, "He's a brilliant singer and vodeler, and the tone of his voice is just incredible. You combine that with brilliant songwriting-he's won the Western Heritage Award twice—and his name recognition in the marketplace, and, by gosh, that's a record just waiting to happen. Fortunately Rounder and [Riders' manager] David Skepner were agreeable." WEA-distributed Warner Western.

Skillen notes, is a joint venture between Real West and Warner Bros, and "sort of acts as an indie in major's clothing. The label has thus built an indie distribution network of western lifestyle and alternative retailers, consisting of some 1,000 outlets that vary from museum gift shops to western wear stores and horse gear tack shops. They will be supplied with countertop display units backed up by other promo material, including play copies, posters, and 1 by 1's. Skillen says these retailers form a 'narallel" market to the traditional retailers serviced by WEA.

"The interesting thing is that by working a parallel market to WEA, we drive consumers to traditional music retail as well," notes Skillen, "because the publicity and momentum we get from our promotions for alternative retailers also pushes consumers to the mainstream retailers where they tyni-

cally buy records." Skillen adds that Warner Western is examining direct marketing to con-

sumers via its database of people who have bought directly from the label in the past, combined with the Riders' own extensive database, "We're planning on a postcard mailing announcing mail or phone ordering, which can also serve as advertising for those who want to go to the store to buy it," he says. But the key to promoting "Songs Of The Sage," Skillen says, is via the Rid-

ers' "vast" itinersry. "Doug's made himself evailable to work the record from the road—and the Riders are totally supportive," he says. The album should be a natural for

roots music stations where Riders product has worked well, adds Skillen. who's contacted Jon Grimson of Counterpoint Music Group to work the album to that format. Two weeks prior to release, Warner Western will send it to the 300 stations carrying western music programming that the label regularly services.

The label will also buy announcements on NPR stations that carry the long-running "Riders Radio Theater."

Another possibility is including ar album track (either "Amber Eyes "Hurry Sunrise") on the CDX compilations serviced to nonreporting country stations, along with bounce-back

eards for gauging airplay. Orin Friesen, morning music direc-tor and air personality at Wiehita. Kan... traditional country station KFDI, already plays everything from Warner Western, but is especially looking forward to Ranger Doug's new disc. I love his music and have been a fan

of his since he was a historical writer for the Country Music Foundation," says Friesen. "He's a great songwriter and singer, and the more we can get out of him the better He and Woody and Too Slim have carried on the western tradition better than anybody."
"They're my best buddies, and we'd

be crazy to break up!" adds Ranger Dong, further discounting any notions of disbanding. "This is just one of the little things you do that's just part of your career. You think I want to start a band and tour? Holy shit! I've been there before, and I like what I'm doing with Riders in The Sky a lot more." The trio, incidentally, has now tallied

3,481 performances as of the end of 1996 Rounder will celebrate the group's 20th anniversary later this year, perhaps with a boxed set.

### BUFFALO CLUB'S DEBUT (Continued from page 31) The band has been polishing its live

show by performing at Toolies in Phoenix three nights a week for the past month. "It's helping us solidify the and sound that we h ave on the record." Kelley says. Rising Tide plans to showcase the trio at Toolies. Many stations are already familiar

with the band from the radio promotion tour it's been on since November. "The response has been fabulous," says Rising Tide VP of promotion Tim Murphy. What's really great about these guys is you can take them out, and they can do it live with a couple of guitars and their harmony singing as well as they can on the record." Rising Tide VP sales and marketing

Joel Hoffner says that the label plans to have the trio perform "conferenceroom concerts" not only for radio but for retail accounts, but for consumer and trade publications, "As we get closer to street date, we are looking to take these guys into conference rooms or wherever they'll have us," he says. Rising Tide began the campaign to expose the act by mailing a tube with

ree plastic buffalos in it to key inclustry people. "[There was] nothing, no sign of where they came from," Hoffner says. "The only thing you could tell was it had a Nashville postmark. A week after we mailed them people had these little buffalos all over their desks, and no one had a clue. Everyone was talking about it, so we created a buzz. Two weeks afterward, we followed with a card that explained the Buffalo Club." Hoffner says that for the CD single,

the label had the song tracked 20 times on the disc so if the listener didn't turn it off after the first listen it would continue playing. He adds that the label is considering other promotional ideas uti-lizing the buffalo theme. "You'd be amazed how many things have buffalos on them," he says.

### PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC TATLE (Publisher - Licensing Org.) Sheet Music Dist

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## Artists & Music





bu Jim Macnie

TRAVEL PLANS: Jazz artists often complain about how rough it is to tour in America, but the Mingus Big Band has found a score of friendly venues across the country. Between Nov. 11-24, the Dreyfus recording act swooped through the Northwest, Colorado, and California. It's a stretch that warmed listeners to the music on the band's new double disc, "Live In Time," recorded live at its usual haunt, the Fez room at New York's Time Cafe. The ensemble with the ever-changing personnel deals exclusively with the music of Charles Mingus; it has had a weekly gig at Fez for years. The road work must have impressed some important industry figures. "Live In Time" is up for a Grammy.

The Verve JazzFest-a tour of America that features some of the label's highwisibility artists, including Joe Henderson's trio, Charlie Haden's Quartet
West, and the "Kansas City" soundtrack band—is also trying its hand at tourwest, and the Rainast city sometries conditions also by mg its man it obtiing the States. It's making its way from the West Coast to the East. Unusual
stops in Tucson, Ariz., and Knoxville, Tenn., are peppered in with cities more
accustomed to big-name jazz shows, like Washington, D.C., and Boston. On Saturday (25) the JazzFest is in New York at Town Hall.

"With all these recent articles about little interest in career development on the part of record companies, it's great that Verve is taking the initiative," says Julie Lokin, president of New Audiences, which is presenting the Manhattan gig. The shows are facilitated further by the JazzFest's sole sponsor, interna-

tional mutual fund organization Orbitex. Lokin is candid enough to say that sizable bookings in jazz are always a camble. But, he notes, "I've heard from both the label and the agent that the other shows have done lots of walk-up business, and where Iticket sales at other venues have started out slowly, they've done well at the end. And why not? It's a dynamite concept. There are three acts you usually have to see in

a tiny club. There you pay a lot of money and don't get a very long show. Here it's a full concert, with many artists of stature; it gives people a chance to see them in an intimate setting without having to worry about waitresses hustling them for drinks. The gigs have perhaps had a bit of extra help. Quartet West's latest, "Now

Is The Hour," was nominated for a Grammy in January; and Robert Altman's "Kansas City" came out on video at the start of the year, which is likely to boost nainstream awareness of its very hip Verve soundtrack. The New York show has a little extra luck on its side as well. New Audiences'

25th anniversary is Feb. 4. Lokin began offering concerts in the city in 1972, and his first show was a beaut: jazz's mightiest bassist and an all-star cast at Lincoln Center. More kismet? Columbia/Legacy just reissued a recording of the show in December. The set, "Charlie Mingus And Friends In Concert," contains plenty of newly issued music from the show. Congrats to Lokin and

DATA: It's a learn-by-doing vibe as the New York chapter of the National Academy of Recording Arts and Sciences (NARAS) sponsors an open jam session at Birdland (315 W. 44th) on Tuesday (28). The core band includes samphonist Bob Kindred, drummer Akira Tana, bassist Harvie Swartz, and planist Larry Goldings. Michael Bourne of jazz station WBGO Newark, N.J., will share the hosting duties with producer Bob Porter. All are invited; the event is free for NARAS members.

#### TOP REGGAE ALBUMS

Billboard.

| HIS WEEK | AST WEEK | No. Section | Compiled from a national sample of retail store and reck sale:<br>reports collected, compiled, and provided by   | SocietScar |
|----------|----------|-------------|--|------------|
| ž        | 3        | CHAR        | LABEL & NUMBER DISTRIBUTING LABEL  | ARTIST     |
| 1        | 2        | 87          | * * NO. 1 * *  NATURAL MYSTIC TUE FOOMS SAN DISTRIBUTION  1 weeks at No. 1   | E WAILERS  |
| 2        | 5        | 19          | MY XPERIENCE BOUT  | NTY KILLER |
| 3        | 4        | 80          | BOOMBASTIC A<br>WRSh 40158*  | SHAGGY     |
| 4        | 3        | 11          | STRICTLY THE BEST SEVENTEEN VARIOUS VP 1489*   | JS ARTISTS |
| 5        | 6        | 28          | MAN WITH THE FUN M   | AXI PRIEST |
| 6        | 9        | 62          | THE BEST OF-VOLUME ONE<br>WIRGIN 41009   | UB40       |
| D        | 13       | 79          | TIL SHILOH BUJ   | U BANTON   |
| 8        | 7        | 5           | MAESTRO B  | EENIE MAN  |
| 9        | 12       | 63          | THE BEST OF-VOLUME TWO<br>WINGIN 41010   | UB40       |
| 10       | 10       | 34          | REGGAE GOLD 1996 VARIOUS VARIO | JS ARTISTS |
| 11       | 11       | 35          | SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1 BO   | B MARLEY   |
| 12       | 8        | 11          | STRICTLY THE BEST EIGHTEEN VARIOUS NO 1490*  | JS ARTISTS |
| 13       | 14       | 37          | FIRE ON THE MOUNTAIN VARIOUS POW WOW 7/462   | JS ARTISTS |
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#### TOP WORLD MUSIC ALBUMS

| 1        | 1    | 32   | RIVERGANCE CELTIC HEARTGEAT R2816/3G (20) 6-w   | 1 ★ ★<br>BILL WHELAN         |
|----------|------|------|---|------------------------------|
| 2        | 2    | 95   | THE BEST OF THE GIPSY KINGS . NONESUCH 79388/46 | GIPSY KINGS                  |
| 3        | 3    | 14   | REO HOT + RIO<br>ANTILLES 533183/VERVE          | VARIOUS ARTISTS              |
| 4        | NE   | wÞ   | QUIDAM<br>RCA VICTOR 68601                      | CIRQUE OU SOLEIL             |
| 5        | 4    | 16   | SANTIAGO<br>RCA VICTOR 68602                    | THE CHIEFTAINS               |
| <b>6</b> | 9    | 2    | N OIS LIFE<br>BIG BOY 5903                      | ISRAEL KAMAKAWIWO'OLE        |
| 7        | 6    | 24   | SPIRITCHASER<br>4AO 46230,WARNER BROS.          | OEAD CAN GANCE               |
| 8        | 10   | 17   | CELTIC SPIRIT<br>NARADA 63929                   | VARIOUS ARTISTS              |
| 9        | 7    | 45   | TIERRA GITANA<br>NONESUCH 79399/4G              | GIPSY KINGS                  |
| 10       | 12   | 65   | THE BROTHERS MCMULLEN                           | SOUNOTRACE                   |
| Œ        | NE   | wÞ   | L'AMOUR OU LA FOLIE                             | BEAUSOLEIL                   |
| 12       | 11   | 62   | CESARIA EVORA<br>NONESUCH 79979945 (28)         | CESARIA EVORA                |
| 13)      | RE-E | NIRI | THE LONG BLACK VEIL ●<br>RCA VICTOR 62702       | THE CHIEFTAINS               |
| 14       | 13   | 31   | NIGHT SONG NUSRAT FAT                           | TEH ALI KHAN & MICHAEL BROOM |
| 15       | 5    | 9    | WORLO CHRISTMAS                                 | VARIOUS ARTISTS              |

|          |     |      | TOP BLUES A   | LBUMS                              |
|----------|-----|------|---|------------------------------------|
| <u> </u> | 2   | 10   | ★★ N<br>HELP YOURSELF<br>WISS BUTCH HOLD MARRIE GRAS (IR) | IO. 1 * * PEGGY SCOTT-AGAMS        |
| 2        | 1   | 64   | GREATEST HITS ▲ STEVIE                                    | RAY VAUGHAN & OOUBLE TROUBLE       |
| 3        | 3   | 34   | GOOO LOVE!<br>MALACO 7480                                 | JOHNNIE TAYLOR                     |
| 4        | 4   | 31   | JUST LIKE YOU<br>OKEH 67316/EPIC ESS                      | KEB' MO'                           |
| 5        | 6   | 63   | LEOBETTER HEIGHTS •                                       | KENNY WAYNE SHEPHERO               |
| 6        | 5   | 24   | A TRIBUTE TO STEVIE RAY VAUGH                             | IAN VARIOUS ARTISTS                |
| Œ        | 7   | 25   | BLUE OROPS OF RAIN  | COREY STEVENS                      |
| 8        | 8   | 27   | A PIECE OF YOUR SOUL                                      | STORYVILLE                         |
| (9)      | NE  | wÞ   | UNGER ONE ROOF<br>BULLSEYE BLUES 9569/ROUNGER             | ROOMFUL OF BLUES                   |
| 10       | 10  | 47   | PHANTOM BLUES<br>PRIVATE MUSIC 82139                      | TAJ MAHAL                          |
| 11       | 9   | 42   | THE ALLIGATOR RECORDS 25TH A                              | INNIV. COL. VARIOUS ARTISTS        |
| 12       | 11  | 40   | LIVE! THE REAL DEAL BUOOY GUY                             | (WITH G.E. SMITH AND THE SNL BAND) |
| (13)     | 14  | 2    | COME ON IN THIS HOUSE<br>TELVAC 83396                     | JUNIOR WELLS                       |
| 14       | 13  | 2    | BLUES GUITAR GREATS<br>EASYDISC 7016/RCUNGER              | VARIOUS ARTISTS                    |
| (15)     | RE- | NTRY | LONG WAY HOME<br>VERVE 529465                             | CLARENCE "GATEMOUTH" BROWN         |



FEBRUARY 1, 1997

Zakiya Hooker was born for the blues: her father is the legendary John Lee Hooker, But the singer has developed a musical approach very different from her father's. The supple blues and smooth, jazz-inflected vibe of her new album shows Zakiva's other musical influences— the sultry stylings of Sarah Vaughan, Dinah Washington, Ella Fitzgerald, and Johnny Mathis, John Lee Hooker does appear on the album's closing track "Bit By Love (Hard Times)."





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BILLBOARD FERRUARY 1, 1997

## **Latinos Score In Brazil, Vice Versa**

Brazilians, Latinos inter-MINGLING: It is summertime in the Far South of Latin America, and the musical living is being done in Portuguese and Spanish.

ony Brasil's massive reggae act Skank has caught fire in Chile, EMI Brasil's renowned singer/songwriter Cartinhos Brown is rolling in Colombia, and Brown's ska/rock labelmates Paralamas routinely hit MTV Latino's top video countdown.

On the linguistic flip side, Latino acts are scoring hig in Brazil, including Sony Colombia's hot chanteuse Shakira, Sony International's actor/ singer Ricky Martin, Warner Mexico superstar Luis Miguel, and Fonovice's fact climbing Envious Iglosias Of course, Paralamas have enjoyed a solid track record in Spanish-language markets for quite some time. Two of the band's videos charted simultaneously on MTV Latino's top 20 countdown: "La Bella Luna" and Lourinha Bombril," a Portugues take of a song originally recorded by

Argentina's reggae stars Pericos. But apart from Paralamas, there were other Brazilian acts making their introductions to the Spanish-language

Skank broke in Chile with "Garota Nacional," the smash leadoff hit from its latest album, "Samba Poconé," that was cut in Spanish. Brown's latest offering, "Alfagamabetizado," failed to make much noise in Brazil, yet the track "A Namorada" is a hit in Colombia RMC's northern Brazilian group

Carranicho, which became a best-selling act in France with its Amazonian boi hum ba cadence, also has lit up the Argentinian market with its album "Fiesta De Boi Bumba." In December. the album was certified platinum (60,000 units sold) by Argentina's recording trade group CAPIF. Likewise, PolyGram Brasil's pagode titans Gera Samba hit the Argentinian sales board with its monstrous Brazilian album "É O Tchan," which was certified gold (30,000 units sold) in Decem-

As Brazilian pop, azé, and samba bands garner notices in the rest of Latin America, their Latino counterparts are gaining a foothold in Brazil, which traditionally has shunned Latino acts. So far, Shakira has emerged as the biggest Latino act in Brazil. Her



by John Lannert

1995 release "Pies Descalzos" has sold 180,000 units in Brazil, thanks, in part, to dance remixes by talented Brazilian DJ Memê Mansur of the hit singles "Estoy Aquí" and "Un Poco De Amor. In March, Shakira is slated to do a series of shows in Brazil.

Also making a strong showing in Brazil is Martin, who was fortunate enough to secure a song in the nonular Globo soap opera "Salsa E Mcrengue." His album "A Medio Vivir" is starting to move and has yielded the summer smash "María." Attracting radio sirplay in Brazil are Luis Miguel's "Dáme" and Iglesias' "Si

STATESIDE BRIEFS: Country notable Mark Chesnutt has been named CMT's February showcase artist in Latin America. Concurrent with his CMT spotlight, Capitol is releasing the single and video "Let It Rain," taken from Chesnutt's recently released album "Greatest Hits.

Sony Discos has inked a distribution eact with tropical imprint J&N Records. The deal takes effect on Saturday (1) . . . Fonovisa has signed Jordi, an 18-year-old singer who is the son of Dyango . . . Becky Lee Meza, the 11-year-old girl tapped to play the part of the young Selena in the latter's forthcoming biopic, has inked a recording contract with Dallas-based Barb Wire, which is distributed by Virgin Records. Her label debut is expected to drop the same day the film is released, March 21.

Flaco Jiménez is cutting a new album that the accordion ace says is being shopped around. Jiménez, late of Arista/Latin, won a Grammy last year in the Mexican-American/Tejano category. He is up for two country Grammys this year. Jiménez will appear on the "Lounge-a-Palooza" compilation, due in March on Hollywood Records Miami-based H&L Distributors is

opening a label called Nostalgia Rec-

ords. H&L president Hinsul Lazo says the indie-distributed imprint will initially concentrate on tropical orchestras popular in Miami in the '70s and '80s. The label's just-released debut is "Merengufiando," a various-artists package of early '80s merengue hits. By the way, H&L puts out sterling monthly catalogs, complete with sales . For those readers of Notas in Latin America who are experiencing difficulty securing a subscription to Billboard, please fax your address and billing information to Adam Waldman at 212-536-5294.

ANGO, PART II: For the second straight month, Julio Iglesias' "Tango" (Sony) tops the Argentine sales list in December, according to CAPIF. Following are those top 10 sell-

1. "Tango," Julio Iglesias (Sony). 2. "Tropimatch 2," Sergio El Lobizón Del Oeste (PolyGram). 3. "Xuxa Dance." Xuxa (PolyGram).

4. "Fiesta Inolvidable." La Barra 5. "Ahora Comienza La Fiesta," La Mona Jiménez (BMG).

6. "Fiesta De Boi Bumba," Carrapicho (PolyGram). 7. "Todos A Bailar, Vol. 2," various artists (Sony).

8. "É O Tchan." Gera Samba (Poly-9. "Nada Es Igual . . .," Luis Miguel (Warner)

10. "Ven Que Tengo Mambo," Jean Carlos (BMG). (Continued on page \$1)

LATIN TRACKS A-Z

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S GRUF

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11 JULIO

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**Hot Latin Tracks** 



| (24) | 1.9        | 37     | 3  | G034955075X            | A SELENA ULLE                              |  |  |  |
|------|------------|--------|----|------------------------|--|--|--|--|
| (21) | NE         | w▶     | 1  | FITO OLIVARES          | NOT USTED (NOT U                           |  |  |  |
| 22   | 12         | 7      | 11 | LOS MISMOS             | NI COMO AMI                                |  |  |  |
| (23) | NE         | w►     | 1  | GISSELLE               | ME PASA LO MI                              |  |  |  |
| 24   | 15         | 34     | 4  | SHAKIRA                | ANTOLI<br>FOCHOAS MEBARAK IS MEBARAK I 1 D |  |  |  |
| 25   | 18         | 24     | 5  | RICARDO ARJONA         | REPUTAC<br>RARXINA OLAN                    |  |  |  |
| 26   | 20         | 8      | 17 | GRUPO LIMITE           | EL PRIN                                    |  |  |  |
| (27) | 29         | 33     | 4  | JULIO IGLESIAS         | SCHOOL PROBEST STRUM TO FEST SELVENTING    |  |  |  |
| (28) | 32         | 36     | 6  | LETTY GUVAL            | TE AMARE A ESCONO                          |  |  |  |
| (29) | 34         | 40     | 5  | MANNY MANUEL           | EN ESTE MOME                               |  |  |  |
| (30) | NE         | wÞ     | 1  | AMANDA MIGUEL          | MEDIA H                                    |  |  |  |
| (31) | 28         | -      | 7  | EDDIE GONZALEZ         | TOONZALEZ OF GONZALEZ LA CON               |  |  |  |
| 32   | 22         | 18     | 6  | DANIELA ROMO           | D WONE ID BILLY ON                         |  |  |  |
| (33) | RE-ENTRY 2 |        |    | LOS TUCANES DE TIJUANA | HO AJ                                      |  |  |  |
| (34) | NE         | NEW>   |    | EDNITA NAZARIO         | NOT LISTED IN CO.                          |  |  |  |
| 35   | 26         | 28     | 5  | BANDA MACHOS           | SE LO OEJO A                               |  |  |  |
| (38) | NE         | EW 1 V |    | VICENTE FERNANDEZ      | NO TE VOY A PERDO                          |  |  |  |
| 37   | 35         |        | 2  | DIEGO TORRES           | NO LO S                                    |  |  |  |
| (38) | NE         | WÞ     | 1  | GRACIELA BELTRAN       | MI CORAZON ES T                            |  |  |  |
| (39) | RE-ENTRY   |        | 2  | JESSICA                | NECESITO UNA PERS                          |  |  |  |
| 40   | 23         | -      | 2  | LIBERACION             | CON MARY                                   |  |  |  |
|      |            | POP    |    | TROPICAL/SALSA         | REGIONAL MEXICAN                           |  |  |  |
|      |            |        |    |                        |  |  |  |  |

| - L FOR  | 0764   | VONA ESTERNA  |
|--|--|---|
| POP  | TROPICAL/SALSA   | REGIONAL MEXICAN  |
| 27 STATIONS  | 17 STATIONS  | S7 STATIONS   |
| PARAMETER AND A MINE A | L GRUPP SMORRA GOW! LINCOLE PI LI | 1 DOS TROMES DEL MONTE E PROCESSE AND PRODE LE PROCESSE AND PRODE LE PROCESSE AND PRODE LE PROCESSE AND PRODE LE PROCESSE AND PROCESSE |
| RAMAZZOTTI  SMILLA ALIBORA   | SONY NO QUIERO NA<br>14 RUBEN BLADES SONY<br>CHILAM BALAM  | 14 SELENA EM LICEN COSTUMBRES   |



POR PURO AMOR

# ™Billboard Latin 50

\* \* \* GREATEST GAINER \* \* \* LOS DEL RIO ARIOLA 37582/BMG EDE LUIS MIGUEL @ WCA LATINA 19943 NADA ES MILIS SHAKIRA SOW 31795 BB DIES DESCAL TOS MICHAEL SALGADO XXX 8558 EE VARIOUS ARTISTS ANGLA 313160MG LOS MISMOS CHILLETIN EDECT THE MARCO ANTONIO SOLIS @ FONOVISA 0512 ESS LAURA PAUSINI WEA LATRIA 15726 LAS COSAS QUE VIVES

| w  | 21 | 20 | RICARDO ARJONA SOM 12011           | SI EL NURTE PUERA EL SUR |
|----|----|----|------------------------------------|--------------------------|
| 22 | 18 | 75 | MARC ANTHONY RMM 81582 (228)       | TODO A SU TIEMPO         |
| 23 | 28 | 18 | EOBBY PULIDO EM LUTH 38229         | ENSENAME                 |
| 24 | 21 | 9  | GILBERTO SANTA ROSA SONY #2020     | ESENCIA                  |
| 25 | 23 | 41 | OLGA TANON WEALATINA 13667 ES      | NUEVOS SENDEROS          |
| 26 | 23 | 7  | GRUPO MANIA SONY 82019             | ESTA DE MODA             |
| 27 | 29 | 38 | JENNIFER Y LOS JETZ EMILATIN 38242 | DULZURA                  |
| 28 | 28 | 45 | GIPSY KINGS NOMESUCH 79395/4G      | TIERRA GITANA            |
|    |    |    |                                    |                          |

DICKA MYSLIN COM COLC. LOS TIGRES DEL NORTE FONOMSA 5049 ESS

GRUPO LIMITE POLYGRAN LATING 527/34

| 30         | NE  | wÞ  | MARCO ANTONIO SOLIS Y LOS BUKIS FONOMISA     |                       |  |  |
|------------|-----|---|--|-----------------------|--|--|
| 31         | 33  | 13  | VARIOUS ARTISTS MAX 2027                     | LATINOS IN DA HOUS    |  |  |
| (32)       | 46  | 2   | GRUPO MOJADO FONOVISA 9477                   | SUENO Y REALIDAI      |  |  |
| (33)       | 35  | 3   | INDIA mass 32041                             | MEGA MI               |  |  |
| 34         | 37  | 38  | ALEJANDRO FERNANDEZ SONY 11364               | QUE SEAS MUY FELL     |  |  |
| 35         | 30  | 66  | THALIA EMI LAZIN 36850                       | EN EXTASE             |  |  |
| 36         | 18  | 13  | MANNY MANUEL NERENGAZO 82694/9589 [[B]       | AUTENTIC              |  |  |
| 37         | 34  | 8   | JAY PEREZ SONY 82083                         | NO LIMIT              |  |  |
| (38)       | NE  | WÞ  | SPARKYLORENZO ANTONIO (SPARKYLORE) G         | D. WIDNOCANTANODFFIDO |  |  |
| 39         | 37  | 53  | LUIS MIGUEL • WEA LATINA 11212               | EL CONCIERTO          |  |  |
| 40         | 39  | 8   | VARIOUS ARTISTS JAN 54726/EMI LATIN          | MERENHITS '9'         |  |  |
| <b>(1)</b> | 44  | 20  | LOS PALOMINOS schr egotz                     | DUELE EL AMOI         |  |  |
| (42)       | NE  | wÞ  | FEY 50N1 82059                               | TIERNA LA NOCHI       |  |  |
| 43         | 36  | 2   | CONJUNTO PRIMAVERA FONDVISA 9450             | ME NACIO DEL ALMI     |  |  |
| 44         | 41  | 49  | PEDRO FERNANDEZ POLYGRAM LATING 528671       | PEDRO FERNANDE        |  |  |
| 45         | 38  | 22  | JERRY RIVERA SONY 82017                      | FRESCI                |  |  |
| 46         | RE- | -ENTRY LOS TUCANES DE TIJUANA CHI LATIN 36384 |  | MUNDO DE AMOR         |  |  |
| 47         | NE  | wÞ  | PROYECTO UNO H.O.L A. 341106/POLYGRAM LATING | NEW ER                |  |  |
| 48         | RE- | NTRY  | CHAYANNE SONY 82058                          | VOLVER A NACES        |  |  |
| 49         | 42  | 82  | JULIO IGLESIAS SONY 83604                    | LA CARRETER           |  |  |
|            |     |   |  |                       |  |  |

| ı | POP                 |
|---|---------------------|
| Г | 1 JULIO IGLESIAS CO |
| П | 2 ENRIQUE IGLESI    |

1 GLORIA ESTEFAN EPICSO ABRIENDO PUERTAS 2 MARC ANTHONY PIAM TODO A SU TIEMPO 3 GLBERTO SANTA ROSA

MANUELLE SONY

# IFFILGIDADES! TO VIKKI GARB José Feliciano NUESTROS NOMINATED SUPER STARS BEST LATINGPOP ARTISTS



has from the best latin imposers -Roberto Carlos and Manuel Aleiandro- for



Including the hits"Americano and "Te esperaré" (spanish version of Richard Marx's

Es PolyGram.

# Ton Contemporary Christian

| THIS WEEK | LAST WEBK | WKS, ON CHART | Compiled from a molecula sample of rotals store and rack sales reports collected, compiled, and provided by:  ARTIST LIGEL & NUMBER/DISTRIBUTING LASEL  TITLE |
|-----------|-----------|---------------|---|
| 1         | 1         | 38            | * * NO. 1 * *  KIRK FRANKLIN AND THE FAMILY ●  GOSTO CENTRIC 2122D-SERONT 8 NewStat No. 1  WHATCHA LOOKIN' 4  |
| മ         | 2         | 12            | VARIOUS ARTISTS   SMARON INCOMPANY  WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS   |
| 3         | 3         | 86            | JARS OF CLAY ▲ ESSENTIAL SS73/GRENTWOOD ### JARS OF CLAY  |
| 4         | 4         | 61            | DC TALK ▲ FOREFRONT 514Q/CHORDANT JESUS FREAK   |
| 5         | 6         | 19            | POINT OF GRACE WORD 9694 LIFE LOVE & OTHER MYSTERIES  |
| 6         | 5         | 20            | STEVEN CURTIS CHAPMAN SPARROW ISSUCIORDINE SIGNS OF LIFE  |
| 7         | 7         | 42            | ANDY GRIFFITH •  SHARKOW I HADDRIGGARIN (INC.)  I LOVE TO TELL THE STORY: 25 TIMELESS HYWNS   |
| 8         | 9         | 48            | NEWSBOYS STARSONG CO75/CHORDANT TAKE ME TO YOUR LEADER  |
| 2         | 11        | 35            | JACI VELASQUEZ MYRRH 6995/WORD PM HEAVENLY PLACE  |
| 10        | 8         | 12            | BEBE & CECE WINANS SPARROW 7045/CHORDANT GREATEST HITS  |
| 11        | 12        | 48            | SUSAN ASHTON SPIRROW LISSICHORDINT III A DISTANT CALL   |
| 12        | 13        | 13            | ANDINTED MYSSH 7006W0RD III UNDER THE INFLUENCE   |
| (13)      | 26        | 3             | AVALON SPARROW 1485/CHORDANT ER AVALON  |
| (14)      | 22        | 26            | CRYSTAL LEWIS MYRRH 5036-WORD BE BEAUTY FOR ASHES   |
| (IS)      | 26        | 26            | RAY BOLTZ WORD 9641 EM THE CONCERT OF A LIFETIME  |
| (IE)      | 16        | 7             | OUT OF EDEN GOTEE 3826/WORD EM MORE THAN YOU KNOW   |
| (II)      | 30        | 40            | TWILA PARIS STARROW 1510/CHORGANT WHERE I STAND   |
| (II)      | 34        | 26            | VARIOUS ARTISTS WORD 9620 MY UTMOST FOR HIS HIGHEST   |
| (19)      | 32        | 94            | POINT OF GRACE WORD 9445 EM THE WHOLE TRUTH   |
| 20        | 13        | 30            | 4HIM BENSON 4321 MID THE MESS/IGE   |
| 21        | 20        | 8             | MXPX TOOTH & NAIL 1060*/DAMMINTE TO LIFE IN GENERAL   |
| 22        | 26        | 15            | RAY BOLTZ WORD 9987 BM NO GREATER SACRIFICE   |
| 23        | 26        | 3             | BRYAN DUNCAN MYRRH 7009/WORD BLUE SKIES   |
| 24        | 13        | 26            | MICHAEL W. SMITH . REUNION 0106-WORD TILL LEAD YOU HOME   |
| 25        | 26        | 48            | AUDIO ADRENALINE FOREFRONT 51/4/CHORD/INT BLOOM   |
| (26)      | 35        | 64            | CARMAN ● SIVERIOW 1422/CHORDANT R.I.O.T.  |
| (27)      | RE-E      | KTRY          | VARIOUS ARTISTS HOSANNAI 10492/WORD REVIVAL AT BROWNSVILLE  |
| 23        | 26        | 8             | TAKE 6 WARNER ALLIANCE (6447/WCD BROTHERS   |
| 29        | 14        | 9             | THE BROOKLYN TABERNACLE CHOIR WURNER ALLUNCE 46392/WCD @ FAVORITE SONG OF ALL   |
| 30        | 17        | 59            | VARIOUS ARTISTS A   |
|           | .,        | 100           | SHARROW ISSUCROPOWAY WOW-1996; THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SOMES  |

40 40 24 RICH MULLINS REUNION OF 16/WORD TO 

## Artists & Music



bu Deborah Evans Price

CHANGES AT INTEGRITY: Mobile, Ala.-based Integrity Inc. has ann the formation of two divisions. Executive VP/COO Jerry Weimer says that the company will now house the Integrity Label Group and the Integrity Records and Publishing Group.

I had been wondering where former Star Song VP of marketing and sales Danny McGuffey would surface, and 1'm happy to report that Integrity has tapped him as senior VP/GM of the label group, which encompasses the exist-ing labels Integrity Music, Hosanna! Music, Integrity Music's Just for Kids, and other distributed labels. The press release also hinted at "new labels yet to be announced." In addition to overseeing sales, marketing, creative services, and strategic planning for the label group, McGuffey will spearhead the company's Sony Distribution relationship through Word/Epic.

Chris Long has been appointed senior VPGM of the Integrity Records and

Publishing Group, Formerly VP of Integrity's Creative Group and Music Pro-duction, Long joined the label in 1994, The Record and Publishing division will be responsible for overseeing all audio, video, and print product development, song publishing, copyright administration, royalty accounting, and iness/legal affairs.

Long and McGuffey will report directly to Weimer. Among Integrity's upcoming releases are T.D. Jakes' "Woman, Thou Art Loosed!—Songs Of Healing And Restoration," due Feb. 11, as well as two Women of Faith projects, "Women Of Faith" and "The Joyful Journey," which will be released March 4.

OREFRONT GETS X-STREAM: The staff at ForeFront is willing to make sure Audio Adrenaline fans engage in lots of summertime fun. The second phase of the promotional campaign for Audio Adrenaline's Grammy-nominated "bloOm" album is kicking into gear. Dubbed "Free Ride To An X-Stream Summer," the campaign will include print ads; in-store promotional materials; and contests through video, radio, youth groups, and the label's World Wide Web

The prizes include three white-water rafting trips (including airfare and hotel ecommodations), six Diamondback Sorrento mountain bikes, nine Alien skateboards, 500 Audio Adrenaline ski hats, T-shirts, autographed CDs, concert tickets, backstage passes, and \$3,500 in cash. In addition to consumers winning prizes, retail employees have a chance to win \$250 if their name is on the winning entry blank in the space provided for the assisting sales clerk's name. Youth groups may win \$2,900 to be used toward a summer mission trip. ForeFront will heighten awareness of the campaign via 500 five-foot floor

displays, which will contain "bloOm" and "Don't Censor Me" CD and cassettes as well as the longform video "Big House." CDs and cassettes will be stickered. with \$2 instant rebate coupons, and the vidco will be sale priced for \$9.99.

NEWS NOTES: Family Bookstores has changed its name to Family Christian Stores, effective Monday (27). "The name change to Family Christian Stores leaves no doubt about whose we are and whom we serve. We want to be overt about our service to Christ," says chain president Les Dietzman. Another reason cited is that the bookseller now carries music, children's product, computer software, gifts, cards, and apparel . . . Gaylord Entertainment Co. recently completed its purchase of Word Records and Music, which began last November. According to a statement, the initial \$110 million price increased to \$120 million due to "an unexpected seasonal increase in the working capital of the business"... Bill Gaither's Southern gospel music specials will once again be a

part of TNN's programming lineup for 1997. Look for "Gaither Vocal Band: Back Home In Indiana" on Sunday (1) at 10 p.m. EST. This will be the first of four new Gaither music specials on TNN this year . . . Guardian recently performed several concerts in Chile, including one at Santiago's largest maximumsecurity prison and a live performance on "Extra Jovenes," the Chilean version of "MTV Dance Party" . . . Steven Curtis Chapman, BeBe & CeCe Winans, and Christafari were among the artists who performed during the recent presidential inauguration festivities.

#### EXECUTIVES WHO PAVED THE WAY (Continued from page 28)

27 12 RON KENOLY INTEGRITY 10812/WORD ES

29 30 REBECCA ST. JAMES FORETRONT 51-12/CHORDANT ED

(34) NEW > TONY VINCENT STARSONG DOSSIGNORDANT

31 46 THIRD DAY REUNION OLIT/WORD ESS

35 6 THE KRY FREEDOM 3405/MALADO

(38) RE-ENTRY VARIOUS ARTISTS HOSANNAI 89527WORD

39 38 30 BOB CARLISLE DIAGEM 9691/9ENSON ES

Harris says that because the black

32 28 14 VARIOUS ARTISTS

music business was just beginning to take hold during the '70s, there was more camaraderie among black execntives

"A whole spirit of pride was there, not just in the business, but around the country," he says. Harris says that former RCA black music head Buzzy Willis, former Casablanca and Buddah executive Cecil Holmes, and former Atlantic

executive Henry Allen, who was also Cotillion Records president, were among the influential black music business pioneers.

TRIBUTE - THE SONGS OF ANDRAE CROUCH

WELCOME HOME

WHAT ABOUT NOW

SMADES OF GRACE

SHOUT TO THE LORD.

ONE DEED

THIRD DAY

GOD

Harewood cites former A&M executive Boo Frazier as a major player, despite the fact that he was only a regional promotion man at the time. "He was a prime influence for me because of his ability to get things done," Harewood says.

Tyrrell also credits Frazier and

Childs as key people in the develop-ment of the black music executive. "Boo knows the music business inside and out and was able to interface with various departments in order to achieve

his goal in promoting records," he says, "Harold was another one," Tyrrell says. "While much of his responsibility was in promotion, he had the ability to work synergistically with other departments, while remaining clear in his objectives

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O Resemble NAIRD

# Top Gospel Albums.

| THIS WEEK | WEEK WEEK | WIS ON CHART | Compiled from a national sample of re<br>reports collected, compiled, a<br>ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL | tail store and rack sales Societies and provided by TITLE |
|-----------|-----------|--------------|--|---|
|           |           |              | * * No. 1  | * *   |
| 1         | 1         | 8            | SOUNOTRACK ARISTA 18961 B weeks at No 1  | THE PREACHER'S WIFE                                       |
| 2         | 2         | 39           | KIRK FRANKLIN AND THE FAMILY . COSTO CENTRE  | IC 72127 WHATCHA LOOKIN' 4                                |
| 3         | 3         | 12           | BEBE & CECE WINANS SPARROW STORSESS  | GREATEST HITS   |
| 4         | 4         | 12           | ANOINTED WORD 678046PIC  | UNDER THE INFLUENCE                                       |
| 5         | 5         | 34           | FRED HAMMOND & RADICAL FOR CHRIST  | THE SPIRIT OF DAVID                                       |
| ூ         | 8         | 12           | DONNIE MCCLURKIN WARMER ALLIANCE 462   | 97 CONNIE MCCLURKIN                                       |
| 7         | 7         | 29           | YOLANDA ADAMS TRUUTE 1000/00/06M   | YCLANDA LIVE IN WASHINGTON                                |
| <b>®</b>  | 22        | 38           | RICHARD SMALLWOOD WITH VISION VERITY 13015   | DORATION: LIVE IN ATLANTA                                 |
| 9         | 9         | 7            | GEORGIA MASS CHOIR SAVOY 7123/MALACO   | GREATEST HITS   |
| 10        | 6         | 67           | CECE WINANS SPARROW 51441  | ALONE IN HIS PRESENCE                                     |
| 11        | 15        | 34           | MISSISSIPPI MASS CHOIR MULICO 6022 ES  | LL SEE YOU IN THE RAPTURE                                 |
| 12        | 16        | 9            | MIGHTY CLOUDS OF JOY INTERSOUND 9226   | LIVE IN CHARLESTON  |
| 13)       | 16        | 48           | V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR   | VERITY 43014 ES STAND                                     |
| 14        | 17        | 32           | RON WINANS PRESENTS FAMILY & FRIENI<br>SELAH 33205   | DS FAMILY AND FRIENDS IV                                  |
| 15        | 10        | 21           | THE FLORIDA ARM UNIVERSITY GOSPEL C  | CHOIR<br>STHE RUSCOW ALM UNIVERSITY SUSPEL CHOIR          |
| 16        | 11        | 15           | HELEN BAYLOR WORD 67803/EPIC   | LOVE BROUGHT ME BACK                                      |
| 17        | 12        | 84           | ANGINTED WORD 67051/EPIC 200   | THE CALL  |
| 18)       | 20        | 97           | FRED HAMMOND & RADICAL FOR CHRIST<br>BENSON 4008   | THE INNER COURT   |
| 19        | 30        | 4            | EDDIE JAMES & THE PHOENIX MASS CHOIR TRESET  | WINE SCHOOLSOUND GRACE                                    |
| 20        | 14        | 35           | COMMISSIONED BENSON 4184 EM  | IRREPLACEABLE LOVE  |
| 21)       | 23        | 14           | RICKY DILLARD'S NEW GENERATION CHO   | RALE WORKED IT OUT  |
| 22        | RE-6      | HTRY         | BRODERICK RICE<br>BOWN AGAIN 1000 TOWNY FORD PRESENTS: BR  | ODERICK E. RICE ALIVE ALIVE ALIVE                         |
| 23        | 13        | 5            | WANGA NERO BUTLER SOUND OF GOSPEL 223  | ALL TO THE GLORY OF GOD                                   |
| 24)       | 31        | 12           | WALT WHITMAN AND THE SOUL CHILDREN OF  | CHICAGO GROWING UP  |
| 25        | 27        | 81           | YOLANDA ADAMS TRIBUTE 1359/0W0EM   | MORE THAN A MELODY  |
| 26        | 28        | 40           | VARIOUS ARTISTS BENSON 4272 SHAK   | IN' THE HOUSELIVE IN L.A.                                 |
| 27        | 33        | 14           | INNER CITY TYSCOT L61216/CGI   | HEAVEN  |
| 28        | 29        | 82           | HEZEKIAH WALKER & THE LOVE FELLOWS<br>SENSON 4168 EM LIVE IN   | SHIP CRUSADE CHOIR<br>NEW YORK BY ANY MEANS               |
| 29)       | NE        | wÞ           | LOS ANGELES VOICES OF WATTS HOLYRO   | LLER 4224 POWER   |
| 38        | 39        | 7            | STEVE MIDDLETON & UNITY & PRAISE PHRADISETYSCOT 161218/CGI   | PRAISES FROM THE SOUL                                     |
| (31)      | RE-I      | NIRT         | REV. CLAY EVANS HEEK 3995  | I'VE GOT A TESTIMONY                                      |
| (32)      | RE-I      | HIRT         | DOROTHY NORWOOD MALACO 4476  | SHAKE THE DEVIL OFF                                       |
| 33        | 37        | 4            | COLORADO MASS CHOIR BENSON 4365  | WATCH GOD MOVE  |
| 34        | 34        | 34           | VARIOUS ARTISTS 03J 161090   | GOSPEL'S GREATEST HITS                                    |
| (35)      | DF.5      | KTRY         | LASHUN PACE SWOY 14831   | A WEALTHY PLACE   |

40 32 26 DARYL COLEY

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BIBLE STORIES

THE BROTHERS DREAM...ALIVE

"Las Coon Que Vivos," Lourn Pausini (Warner). "Hasta Luego," Los Rodriguez (Warner).

"Into The Light," Phil Collina (Warner).

"É O Tchan," Gera Samba (PolyGram).

"Abora Comienza La Fiesta," La Mona Ji

"Fiesta Inobidable," La Barra (Sony)

SET TIME

(36) HE-ENTRY CARLTON PEARSON WHENER ALLIANCE 46005

37 21 3 SPECIAL GIFT CRYSTAL ROSE 20126/STARSONG

(39) RE-ENTRY THE JACKSON SOUTHERNAIRES

38 39 80 DONALD LAWRENCE & THE TRI-CITY SINGERS

#### LATIN NOTAS (Continued from page 38)

BOI BUM PLATINO: December's unlikely—and only—platinum awardee in Argentina is "Fiesta De Boi Bumba," by Brazil's Carrapicho. Even more unlikely is that another Brazilian act, PolyGram Brasil's Gera Samba notched a gold record for "É O Tchan." Following is the list of December certifications by CAPIF:

(BMG), Assistance in preparing this column was provided by Enor Paiano in São Paulo, Brazil, and Ramiro Burr in San PLATINUM "Fiesta De Boi Bambo," Carrapicho (BMG). ecksasio Por Mil Partes," La Renga (Poly-Antonio, Texas,



bu Lisa Collins

THE GRAPEVINE IS ABUZZ with word of New York-based Zomba Entertainment Group's purchase of Nashville-based Benson Music Group, a move that would make Zomba and its gospel arm, Verity Records, major players in the gospel marketplace.

"It's exactly the positioning we want," reports James "Jazzy" Jordan, VP of marketing for Verity/Jive Records. "We have made an offer, and it has been accepted. We are working out the final details, and it should be finalized by the end of the

"We want everyone to know that we're very serious about having and delivering great gospel music," adds Jordan. "There are some great artists on [Benson]." (Benson's powerhouse roster includes Fred Hammond & Radical For Christ, Hezekiah Walker & the Love Fellowship Crusade Choir, Commissioned, Albertina Walker, and Yolanda Adams.) Meanwhile, as executives work to iron out the final details, a working structure is being determined. An official statement is expected to follow.

ON A ROLL: Malaco couldn't be more excited about the recent successes of Dorothy Norwood, whose 1995 release, "Shake The Devil Off," sold more than 89,000 units, according to the label. "Dorothy is on a roll not only as an artist, but as a producer," reports Jerry

Mannery, who heads the label's gospel division and is in the midst of prepping Norwood's latest album for release in March, Guest vocalists featured on the live project include Albertina Walker, James Moore, and Willie Neal Johnson.

Also on a roll is Hezekiah Walker, whose newest project, "Live In London" (with the Love Fellowship Crusade Choir), will be released March 11 (see story, page 12). Early word is that the record is Walker's best thus far, Of course, Walker's also quite proud of his Brooklyn, N.Y.-based Love Fellowship church choir, whose first album is slated for release in March, under his production deal with the label. However, Walker will have to decide on a name change for the church ensemble, what with the names of his recording choir and church choir being so much alike. And if all thatin addition to his pastoral duties at his Brooklyn church-weren't cnough, Walker is singing on the title track of rapper Puff Daddy's upcoming project, titled "Thank You.

BRIEFLY: Daryl Coley is going back home to Oakland, Calif., to record his next live project. The recording is set to take place Feb. 22, and while the label's not giving any specifics, some very special guests are expected . . . Finally, Tramaine Hawkins recently completed a stint co-starring in a Detroit stage production of "Black Nativity" and is being featured in a BBC gospel special that is set to air on cable in the U.S. Feb. 5. Dissetisfied with the sales of her 1994 release. To A Higher Place," Hawkins has since left Columbia Records and is not under contract. Manager Lee Magid reports that they are in negotiations with several labels and that a deal is likely to be forthcoming.



**National Baptist Convention Mass Choir** 

The National Baptist Convention celebrates their 116 h Anniversary with their debut release featuring raditional choir music

and some of gospel

musics finest soloists.



In Stores January 28

BILLBOARD FEBRUARY 1, 1997

# Studio Action

# **Ensoniq To Debut Paris System**

## 128-Track Workstation Costs Less Than \$3,000

Raising the stakes in the world of cost-competitive digital audio workstations, Ensoniq Digital Systems plans to introduce Paris, a 128-track, 24-bit system that offers state-of-the-art audio recording and mixing at an unprecedented starting price of less than \$3,000.

The Paris package comprises the Control 16 module, a 16-fader control surface that allows users to access all arameters of the Paris system: the EDS-1000 card, a PCI slot that manages all the audio inputs and outputs and provides processing power to Paris; and a line of audio plug-in boxes that includes the Interface 2, Interface 442, and Interface MEC modules.

The system includes the Control 16, one EDS-1000 card, a cross-platform CD-ROM loaded with software needed to drive the system, and the Interface 422-a single-rack-unit enclosure with four independent pairs of audio inputs and outputs and atereo digital inputs and outputs. Further add-ons will be available at prices yet to be determined when Paris begins shipping this apring, according to Ensoniq representatives. The Control I6 features 16 channel faders; a master stereo fader; rotary

high-resolution jog wheel that allows precise editing; transport control buttons, including auto locate functions; a numeric keypad; and mute/solo buttons.



"This is the first major pro audio offering from Ensoniq," says Ensoniq project leader John Senior. "And we've formed Ensonia Digital Systems as an umbrella for that effort, which is computer-centric pro audio equipment." Senior envisions Paris as a lowerpriced alternative to such digital recording/editing systems as Digidesign's popular ProTools platform. "From a features-set standpoint, it's clear that we're ProTools competitors,

he says. "From an economics standpoint, we're substantially less expensive. That dimension of competition

might be someone who's considering dedicated hardware—i.e., a couple of [Alesis] Adats and a mixer—and we are very cost-competitive with that approach. If you are looking for a solution to digital recording, our solution, combined with a reasonably priced computer, is a very competitive alternative to two Adats, a mixer, a DAT machine, and a rack of effects. Paris is the result of a joint-develop

ment program between Ensoniq and Baltimore-based Intelligent Devices, which developed the award-winning AD-I Pro Audio Analyzer, the new IQ Intelligent Equalizer, the SES Speech Extraction System, and other computer-based audio applications for the pro market. In addition to its 128-track capacity.

Paris offers built-in digital processing ontions like reverb and compression. four-band parametric EQ on every channel, MIDI compatibility, automation, and a plug-in architecture that allows third-party developers to design software applications for it. Furthermore, the system can interface digitally with all leading formats-including AES/EBU, SPDIF, Taseam, and Adat-and accept SMPTE timecode.

"We have an interface to Adat and (Continued on next page)

# Heil Caesar. Evangelist Shirlay Caesar and Bishop T.D. Jakes worked at Integ

ty Music Studios in Mobile, Ala., on vocal sessions for Jekes' "Women, Thou Ar Loosed!-Songs Of Healing And Restoration" project. Shown standing, from left, are video producer Michael Mack, video director Dele Hill, Integrity VP of creative Chris Long, Caesar, and Integrity senior manager of production Steven Tyrell. Saated, from left, are Jekes, producer Steven Ford, end co-producer Mar-

# newsline...

THE EMI GROUP has taken out a \$20 million lease to finance the acquisition of CD-manufacturing equipment for its Jacksonville, Ill., plant, according to a joint statement from EMI and Sumitomo Bank Leasing and Finance Inc., which structured the deal.

SONIC SOLUTIONS' Sonic Studio recording/editing system was put to the road test last month by Grammy-winning band Asleep At The Wheel, which recorded dates in Las Vegas Dec. 6 and 7 directly to a SonicStudio workstation. The sessions-which are planned to be released as a live album on a Sony Music -were recorded by Bismeaux, Asleep At The Wheel leader Ray Benson's Austin, Texas-based production company

NIMBUS' 3-D ID HOLOGRAM CD-printing process was recognized by the National Academy of Recording Arts and Sciences with an album pack Grammy nomination for Marshall Crenshaw's Razor & Tie album "Miracle Of Science." A statement from Razor & Tie says that the album "marked the first time in the U.S. that CD artwork has been specifically commissioned for use with 3-D if holographic technology to showcase a compact disc. The unique concept includes an outer package with a front cover which allows [designer Stefan] Sagmeister's holographic design on the disc to be visible from the

BRIEFLY: Digital audio and video network specialist EdNct and video teleconferencing provider PictureTel Corp. have reached an agreement to offer eo conferencing services to EdNet's entertainment industry clientele . . . Scott Bartlett, VP of the Custom Entertainment Group at Sony Disc Manufacturing, has been elected VP and member of the executive committee at the International Recording Media Assn. (ITA) . . . Pluto Technologies, known for the Space Digital Disk Recorder, has gone online. The company's World Wide Web site is http://www.plutotech.com. Space caters to post-production and broadcast clients. The company has also named Dan Cole VP of marketing and business development. He was VP of systems marketing for Sony Electronics . . . Los Angeles-based studio acoustics/architecture firm Studio 440 is now on the Web at http://www.studio440.com



debut album at Charokea Studios in Hollywood, Calif., with producer Duana Barron (Ozzy Osbourne, Motorhead, Heart). Shown, from left, are lead guitarist Louren Molinare, rhythm guitarist Jason Carroll, Barron, lead vocalist/bassist Mark Mason, and angineer Jeff Clavan. The album, "Iron Horse," was raleased on Los Angeles-based Higher Source Records, distributed by Navarre Corp.

#### AUDIO TRACK

NEW YORK

controls for EQ, auxiliary sends, pan-

AT BEAR TRACKS in Suffern, N.Y., Spyro Gyra tracked a GRP album with band member Jay Beckenstein producing, Doug Oberkircher engineering, and Kristen Koerner assisting. Also at Bear Tracks, Nenad Beach mixed a self-produced NBM Productions project with engineer John Hol-brook and assistant Rick Pohronezny.

#### LOS ANGELES

SKIP SAYLOR hosted metal legend Ozzy Osbourne, who mixed an Epic Records project with producer Mark Hudson, engineer Adam Kasper, and assistant Rod Michaels; Death Row act Six Feet Deep tracked and mixed a set with producer Cody Chestnut, engineer Chris Roberts, and assistant Jason Mauza; Qwest Records artists Tishina Arnold and Tisha Campbell

worked on their upcoming album with producer Ralph Hawkins and engineer Mauza; EMI Music Publishing songwriter Debra Cox tracked and mixed a single with producer G Man, engineer A.J., and assistants Michaels and Lacreatia Brown At Scream Studios in Studio City.

Chaka Khan worked on her contribu-tion to a Joni Mitchell tribute album with producer Larry Klein and engi-neer Tony Phillips. Also at Scream. Elektra artist Nanci Griffith mixed an upcoming album with producer/engineer Don Gehman. Doug Trantow assisted on both projects . . . At Canyon Studios in Laguna Beach, Lee Rocker of Stray Cats fame recorded and mixed ree songs with engineer Mike Hatcher; Missiles Of October put finishing touches on an upcoming album with engineer/producers Michael Douglas and Alex Reed; Marcille Block overdubbed and mixed a live

#### SUBMISSIONS GUIDELINES Following are guidelines for sub- format, but black and white prints

missions of photographs, Audio Track entries, and other material to Billboard's Studio Action section. Photos must be accompanied by a

caption that clearly identifies all indi-viduals shown, listing complete names, titles, affiliations, and all other relevant information. Furthermore, photos must include the name of the studio where the session took place and the label for which the project was recorded (where applicable).

Photos may be submitted in any

are preferred. Billboard does not return photos unless a prior arrangement has been made to do so. Material for Audio Track must

include name and location of the studio; names of artist, producer, engincer, assistant engineer, and other personnel relevant to the recording sion; name of label; and equipment highlights of the studio in question. Please E-mail or fax material to the numbers listed at the end of the column (see page 43).

album with Calvin Rhone producing and Hatcher engineering; DealWright overdubbed an Award Records project with producer/engineer Hatcher, and Gina Quartaro worked with producer/engineer Mark DiLorenzo. NASHVILLE

### AT THE MUSIC MILL, Sherrie

Austin worked on an Arista project with producers Ed Seay and Will Rambeaux and engineer Dean Jamison; Shana Petrony overdubbed for a Sony Music project with Paul Worley and Alex Torrez producing and Tony Castle engineering; and Johnny Paycheck and B.J. Thomas tracked and overdubbed for Lemon Square Productions with producers Bart Barton and Brian Fisher and engineers Marty Williams and Chris Rome . . . At the Castle, the Thompson Brothers Band is tracking and overdubbing with producer Bill Lloyd (of Foster & Lloyd) and engineering by Mike Purcell and Rob Feaster, assisted by Dennis Cronin and Paula Montondo.

#### FOR THE RECORD

A caption in the Jan. 11 issue misstated Matt Wallace's role in the recording of Chantal Kreviazuk's debut album for Columbia Records. Wallace is a producer on the project, along with Peter Asher. In addition, Wallace engineered and mixed the album.

#### ARTISTS & MUSIC

#### ENSONIO TO DEBUT PARIS SYSTEM

(Continued from preceding page)

Tascam digital, and we are also file compatible with previous formats such as Sound Designer, so you'll be able to bring projects into this environment for editing from a variety of sources," says Senior

emor. Canable of receiving and outputting 24 bits of digital audio, the Paris system functions at selectable sampling rates of 44.1 kiloberty or 48 kHz

Besides serving as a stand-alone hard-disc recording system, Paris is designed to provide advanced editing features for sound assembly and mas-"That's the strength of Intelli gent Devices' experience with digital audio workstations," says Senior, "The Paris! editor is very full featured and very fast. It's intended to be compatible with music, post-production, and all professional applications for digital

The Paris system allows the user to access audio tracks in clusters of 16 at a time using a system of "transparent submixing," according to Senior. He says, "There are eight 16-channel submixes, and you can work on a 16-channel submix at any given time. That submix is always computed in real time. and when you move to the next submix. the system builds an invisible two-track image of the one you've already done and plays it back along with the new

Senior adds, "The ides is you start out with a package with the same features as the maximum, but the realtime power and the [input/output] power and the effects power is scalable based on your investment. You learn the same paradigm and the same set of rules regardless of where you enter." Senior says initial response to the unit\_unvailed at the recent National Ason of Music Merchants communion

in Anaheim. Calif.--has been extremely positive, with third-party developers flooding the Ensonio booth. "People have been buying into the vision," he says, "They see this as a he says. "They see this as a

#### AUDIO TRACK

#### (Continued from preceding page)

At Masterfonics, Megadeth mixed a Capitol project with producer Dan Huff, engineer Jeff Balding, and assistant Mark Hagen: Blake & Brian mixed for Curb Records with producer Chuck Howard, engineer Csaba Petocz, and assistants David Hall and John Thomas; and Jack Ingram mixed for Rising Tide with producer Emory Gordy Jr., engineer Steve Marcantonio, and assistant Thomas.

#### OTHER LOCATIONS

THE BEE GEES finished mixing tracks from their forthcoming reunion album with producer Hugh Padgham at Criteria Recording Studios in Miami Padgham worked with engineers John

Merchant and Chris Carroll At Different Fur Recording in San Francisco, Harvey Mandel self-produced a set for Electric Snake Productions with engineer Steve Savage and assistant Adam Munoz; Rinde Eckhert mixed for City of Tribes with producer Lee Townsend, engineer Judy Clann, and assistant Mark Slawley Katherine Chase mixed for Marquee Music with producer Jeffrey Wood, engineer Munoz, and assistant Anne Maria Scott; and bluesman Tommy Castro mixed for Blind Pig with producer/ engineer Jim Gaines and assistant Munengineering spot at Sheffield Audio-

Video Productions in Phoenix, Md. At Pedernales Studio in Austin. Texas, Justice Records president Randall Ramail produced Sup Pop act Supersuckers with engineer Larry Greenhill, and new Justice signing Carolyn Wonderland & the Imperial Monkeys with engineer Peter Denenberg and assistant Greenhill. At the neighboring Arlyn Studios, Epic Records duo Indigo Girls worked on a self-produced project with engineer Dave Leonard and assistant Mark Frigge; Marcia Ball worked on a Rounder Records album with producers Derek O'Brien and Mark Kazenoff and engineer Stuart Sullivan: and Texas Johnny Brown worked on

an Antone's Records session with producer O'Brien and engineer Sullivan. Please send material for Andio Track to Paul Verna, Pro Audio/Technology Editor Billhoard, 1515 Broadway New York, N.Y. 10036; fax: 212-536-5358; E-mail: PVerna@billboardgroup.com.

## Studio Action Marian Anderson Recalled: **Rifffing With Philip Glass**

SALITTE: Nimbus' Prima Voce label is marking Black History Month in February with the release of "Marian Anderson: Orstorios And Spirituals The disa includes selections from our totax and aretorics of Ruch and Hundal plue 11 enivituals recorded by the renowned American controlto betumon 1986 and 1946. Anderson come to national attention in 1939 when the Daughters of the America Revolution

(DAR) refused to let her sing at Constitution Hall in Washington, D.C.: Eleanor Roosevelt resigned from the DAR

in protest, and Anderson was invited to sing at the Lincoln Memorial. In 1955, she became the first black artist to perform at the

Metropolitan Opera. The Jan. 7 release also coincides with Anderson's centennial, which will be celebrated with a Carnegie Hall gala Feb. 27. Sylvia McNair, Jessye Norman, Florence Quiva Denyce Graves, André Raphel Smith, James DePriest, and Isaac Stern are scheduled participants. Carnegie Hall has also mounted a retrospective exhibit on Anderson's life

and 70-year career and will sponsor a

professional development workshop

for teachers, "The Life And Music Of Marian Anderson," Feb. 22. COMPUTER SALES: David Finekel. cellist of the Emerson String Quartet, and pianist Wu Han have launched ArtistLed, a new CD label. The recordings will be sold on a World Wide Web site (www.artistled. com), which also provides background information on the recordings and artists. The label's first CD, with music for cello and piano, includes Grieg's Sonata in A minor; Schumann's Adagio and Allegro, Op. 70;

disc is available with the purchase of the January 1997 BBC Music Mag-azine; it will be sold on the Web site in the future. Two new recordings will be available through the Web site beginning Saturday (1). One features sonatas of Franck and Strauss; the other has Tchaikovsky's piano trio and Kodá-

and Chopin's Sonata in G minor. The

ly's due for violin and celle. The recordings were made in New Yorkarea shurshes and at the American Academy of Arts and Letters. The sound engineer, Da-Hong Sectoo, is also a violinist Finakal and Han who are married to each other make their New York debut as a duo at the 92nd Street Y March 1.

MAKE YOUR OWN: Philip Glass has created and



bu Heidi Waleson

Classical

KEEPING



ench amnte

known musi cians. Glass will be featured on Rifff Feb. 7-13. The composer will chat live with fans Feb. 13 at 9 p.m. EST, as well as answer E-mail, and participants will be able to alter the tempo. instrumentation, and style of Glass' music online.

CHOPIN IN THE HEARTLAND: Radio station KXTR Kansas City. Mo., got an enthusiastic response to its weeklong promotion offering tickets to Emanuel Ax's performance of Chopin's second piano concerto with the Kansas City Symphony in January. The station gave away 12 pairs of tickets, plus a grand prize of tickets and dinner with the pianist after the performance. The winner brought along her 10-year-old piano student son. KXTR PD Don Crawley plans more

HONEST DEAL: Allegro Corp. has signed a distribution agreement with the Nashville-based independent label Honest Entertainment for the classical, jazz, and world music titles of Honest/LINN Records in the U.S. and Canada. The Scottish label LINN Records focuses on early music. Its first release under the new distribution agreement will be Musica Da Camera, directed by Robert King, performing Albi noni's Adagio for Organ and Strings, along with Pachabel's ubiquitous canon.

## PRODUCTION CREDITS

HOT 100 R&B ADULT TOP 40 UN-BREAK MY HEAR DDN'T SPEAK BLDW UP THE DUT-SIDE WORLD Soundgarden/ Toni Braxton/ David Foster En Vogue Organized Noize (EastWest/EEG) Kevin Sharp! No Doubt/ Matthew Wilder (LaFare/dekta) STUDIOS STUOIOS (Los Angeles, CA) Felipe Elgueta THE RECORD DI ANT (Nashville, TN) Ed Seav PECUBULES ANIMALS (Seattle, WA) Adam Kasper (Hollywood, CA) Phil Kaffel (Atlanta, GA Los Angeles, CA) 8 lake Eisenman Enzineer(s) Neal H. Pogue RECORDING SSL A4000 SSL 4000E/ SSL 4000G/4080G-SSL 4064E Neve 8028 Custom APV SSL 4064G + LIII RECORDER(S) Sony 3348 Otari MTR 90 Sony PCM 3348 Studer 4827 Studer 800/827 Shuder 4800 Ampex 499/ 3M 996 MASTER TAPE Amney 467 Amney 467 Amney 499 Ampez 499

MIX DDWN STUDIO(S) BARKING DOCTOR (Mt. Kisco, NY) SCHNEE STUDIDS (N. Hollywood, CA) 8ill Schnee CACTUS STUDIDS (Hollywood, CA) Oavid Holman, Paul RAD ANIMALS (Los Angeles, CA) Neal H. Pogue (Seattle, WA) Adam Kasper CONSOLE(S) SSL 4000G with AT&T Disp Dirital Mixer Core SSL 4000G/4080G+ Schnee Custom Made SSL 4064G RECORDER(S) Sony 3348 MCI JH24 Stephens 8218 Ampes ATR 100 MASTER TAPE Ampex 467 3M 996 Scotch 996 3M 006 Amoss 400 CEORGETOWN CMS OIGITAL A&M Oave Collins MASTERS Denny Purcell CD/CASSETTE MANUFACTURER PDOINTM PDO/HTM

© 1997, Sillboard/SPI Communications, Hot 100, R&S & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rep. Adult Contemporary, Clob Play, and Dance Sales rotate weekly.

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BILLBOARD FEBRUARY 1, 1997

# Songwriters & Publishers

## **Zomba Holds Its Own As Int'l Player**

Co. Plays To Its Strengths In Face Of Competition

BY NIGEL HUNTER LONDON-Competing with the big boys holds no horrors for Steven Howard, managing director of Zomba Music Publishers. He asserts that a mix-



command, and the ability to make swift decisions has kent Zomba high profile and profitable as an international player. "Margins have been reduced "

Howard says, "and it's as competitive as ever. The giant conglomerates will always be there, and you have to learn to deal with that fact. One of our strengths is the internal synergy between the Zomba companies "We have offices in New York, Los Angeles, and Nashville," he continues.
"There's an office in Holland, the Far

East, and several library offices around the world. We have a presence in all the major territories, and this is another way of competing with the multinational conglomerates. We are subput lished in several territories by BMG Music Publishing. It's a strategic alliance with a healthy dialog, and they treat our catalogs and our requests with the utmost respect."

Howard began his publishing career with two years at Chrysalis Music before joining Zomba 18 years ago. He defines Zomba's policy as secking a broad repertoire base, with A&R executives who are trained in business skills as well as being able to spot talent and opportunities at an early stage.

We're continually head to head with the majors in finding and signing tal-ent." Howard says, "We were competing with several majors for the publishing on the Virgin act Daft Punk, and we won. A lot of conglomerates are obsessed with market share, but we're not. Our concern is profitability.

"We like to make our deals as con petitive as possible, and writers who are interested in other areas rather than just financial will pick us because they're confident that we can exploit their work better. There's a reassuring stability about the key executives at Zomba, too. The average length of service is 10 years, and that's good for writers and artists signing to the company. Where the majors are concerned. it's often a case of the new head coming in with his team and [having] perhaps three years to prove themselves before the next upheaval."

In Howard's assessment, this execu

tive stability, combined with a facility for quick decisions and a positive presence in major world markets, appeals to independently minded compani well as individuals. He cites a deal with Grever Music of Mexico as an example; it's an entry for Zomba into the increas

ingly important Latin music market. Frequent contact with Zomba per sonnel around the world helps secure new acts, he says. "Martin Dodd in Holland identified and signed the Rednex with no hesitation or second-guessing from other Zomba colleagues, and consequently we were able to work their 'Cotton Eye Joe' in every major terri-tory. It made No. 1 in the U.K. and most other markets and went too 20 in the States

Howard sees the coming proliferation of digital TV channels as ultimately profitable for publishers. "There will be an initial charade-with broadcasters not wanting to pay more than a minimal sum for music usage, arguments, and standoffs—and then it will all be sorted out by the collection societies.

We deal with a lot of broadcasters and find that all of them respect copyright principles and are prepared to pay a fair sum for what they use. Nevertheless, some producers leave the music budget till last in their plans and then try and cut a corner on its costs. Zomba administers the music publishing interests of the U.K.'s Channel 4 and will be doing the same for the nascent Channel 5, due on the air this

spring. It has similar links with three nal TV stations in the U.K. and with Aardman, the "Wallace And Gromit" company, and Mark McCorma-ek's Transworld International sportsbroadcasting enterprise. Howard values the Channel 4 connection in particular, because the company is now the major movie producer in the U.K.

The Zomba Group also encompasses record labels (Jive, Silvertone, Verity, and Internal Affairs); Battery Recording Studios (six in London, four in New York, two in Nashville, and one in Chicago); Dreamhire and Hilton Sound pro audio equipment rentals; Zomba Management (representing record producers of the caliber of Robert "Mutt" Lange, Stephen Lipson, Mike Peden, and Simon Efemey); library music (including the Chappell, Bruton, Firstcom, and Southern/peer International catalogs); and the Windsong/Pinnacle Group, comprising record labels, dis-

## Royalty-Tracking Software **Used For Marley Product**

■ BY STEVE TRAIMAN

NEW YORK-Bob Marley continues to expand his legacy through his music, his progeny, and the latter's global reggae chart activity. Equally important is a rapidly growing multimillion-dollar merchandising-licensing program for his titles, with music royalties tracked by a Trademark Wizard computer software program.

On Billboard's year-end Top Reggae Artists list, Bob Marley & the Wailers were No. 3, and Marley himself had the No 6 slot with three charted albums The Marley/Wailers' "Natural Mystic" was No. 3 on the Top Reggae Albums list, while Marley's "Soul Almighty— The Formative Years Vol. 1" took the No. 9 spot.

New York City-based Tuff Gong nternational, the recently establish U.S. arm of Cedella Marley's Tuff Gong label and video company in Kingston, Jamaica, is thriving. There have been sold-out tours, video productions, well-received releases from Magic Marley tours and singer Yvad, and releases from Junior Gong and Julian Marley, the newest members of the Marley clan to bust out (Billboard,

Dec 28 1996) "All this activity has dramatically expanded the [music] licensing demands for all types of Marley-relat-ed merchandise," says Stenhanie Levine, licensing director for Bob Marlev Music Inc., which was set up by the Marley estate to handle this activity. "We now have more than 60 licensees around the world for everything from T-shirts and posters to calendars and collectors' cards."

With a growing number of licensee and an urgent need to keep track of royalties, Levine came across Trademark Wizard, which was developed several years ago by Licensing Software International (LSI) in Lincoln. Neb. While it was being pitched to a

number of smaller music publishers and independent labels at the 1995 Licensing Expo in New York, she saw it as a potentially useful royalty tracking

After all information regarding each licensee is input, the software allows the transfer and use of the data in var-

This includes creating a much-needed contract summary and various reports, including both a domestic licensee and foreign licensee document.
These are further broken out for current licensee only or current and expired licensee. Also included in the program are "infringer" reports, with a choice for either domestic or interna-

"This enables us to keep current on contract renewals and print out an updated licensee list in an instant," Levine says. "Not only does this permit us to act as a one-department licenser. but also as a contract management paralegal department. We can issue tracking and licensing summaries and generate contracts and linked corre-

While noting that Bob Marley Music has its own in-house royalty department, which is also looking at aspects of Trademark Wizard for its own use Levine says that the licensing department inputs its own royalties and main-tains its own system. Royalty payments are posted each quarter, with the information used to create other reports. These include a trademark licensing mary on year-to-date revenue for each licensee, covering the period from the first of the year to the date on the revenue reports screen.

At last June's Licensing '96 expo at the Javits Convention Center here, LSI president Walter Webb and Jim Simoens, VP/director of sales, addressed a number of music publishers and inde pendent labels about Trademark Wizard's royalty applications.

#### NO.1 SONG CREDITS

HOT COUNTRY SINGLES & TRACKS
NOBODY KNOWS • Joseph Richerds/Don DuBose • Hitco/BMI, Joe Shade/BMI,
Longitud/BMI, Jonosong/BMI, EM Blackwood/BMI

HOT R&B SINGLES

I BELIEVE I CAN FLY (FROM "SPACE JAM") • R. Kelly • Zomba/BMI, R. Kelly/BM\* HOT RAP SINGLES
CAN'T NOBODY HOLD ME DOWN - Sean "Puth" Combs, S. Jordan, Carlos Broady,
Nashiem Myrick, M. Beths, Q. Prestopio, M. Wilder, S. Robinson - Justin
Combs/ASCAP, EMI April/ASCAP, Amani/ASCAP, July Siz/ASCAP, NASHMACK/ASCAP,
M. Beths/SCAP, Beuh. ASCAP, No Early-ASCAP

HOT LATIN TRACKS
ENAMORADO POR PRIMERA VEZ \* Enrique lolesias \* Fonomusio/SESAC

#### **New Hall Of Famers Named:** peermusic's New Taiwan Office HALL OF FAMERS: The Songtiates the rights of artists' music for

writers Hall of Fame will induct five new members when its 28th annual dinner takes place June 10 in New York. The inductees, and their respective categories, are Joni Mitchell, international; Phil Spector, national group, post-1955; Harlan Howard, national group, pre-1955; and Ernesto Lecuona and Jimmy Kennedy, posthumous category. According to the Hall of Fame, Lecuona and Kennedy were tied in the voting by the members of the

PEERMUSIC TAIWAN: Peermusic has set up an office, called peermusic Taiwan, in the Pacific Rim, making it the 26th territory in which the publisher has its own representation. The company will be managed

by Leslie Mok, who comes on board from a senior position at Taiwan's Rock Records, where

he was associated with such successful acts as Leslie Cheung, Winnie Shin, and Karen Mok.

**Words & Music** by Irv Lichtman

He reports to Elsie Lau, who is responsible for peermusic's operation in the Asia-Pacific . . . In another development, peermusic has estab lished a Rock-en-Español section for its Internet site (www.peermusic com). Currently, it is featuring the latest recordings by Jaguares, Febia, La Lupita, Maria Fatal,

CEPHA'S GLOBAL TIES: Cepha Music and Publishing, the Los Ange les-based company formed in the mid-50s, has negotiated an international sublicensing deal with U.K.based old-line music publisher Campbell Connelly & Co. Ltd. Along with Tide Records, Cepha was responsible for R&B artist Larry Bright. whose '60s songs "Natural Born over," "Twinkie Lee," and "Mojo Workout" were successes. Bright is working on "Larry Bright's Greatest Hits-Vol. 1," set for release early

Orixa, Pastilla, and Ley De Hielo.

According to Cepha VP of marketing Kevin Jenkins, Cepha is accepting and reviewing new mater-ial for publishing both domestically and internationally. Cepha also nego-

use in film and TV.

STILL A TREASURE: "Once Upon A Mattress," the 1959 Mary Rodgers and Marshall Barer musical that has been revived on Broadway, is fondly remembered as Carol Burnett's claim to comic fame. Lost within that happy memory, it seem has been its unfailingly tuneful melodies and deft lyrics. With talent to spare, the 1959 show recalled the

heyday of musical comedy. The revival, which does not need to make a star out of Sarah Jessica Parker (she already is an established one), was kicked in the face by most

critics who either cited the score in bland terms or treated it with indifference To us, that's strange. In just two of

many examples, there is a sly romantic number. "In A Little While,

and a robust "place" song, Normandy. that remain as fresh and inventive as ever Words & Music thought it was a swell show.

Gratefully, we'll soon get this all on disc when RCA Victor releases the cast album. Until that comes along, the original-cast disc on MCA makes the point very well.

RITTOR VIDS VIA WARNER: Warner Bros. Publications is now the exclusive distributor of Rittor Music's line of music instruction videos for all territories outside Japan, where Rittor is based. The music print giant also owns or distributes such other video instruction lines as DCI REH and Interworld. The initial releases under the new deal include John Myung's "Progressive Bass Concepts," Mike Portnoy's "Progressive Drum Concepts," and "The Essential Marty Friedman."

PRINT ON PRINT: The following are the best selling folios from Cherry Lane Music: Metallica, "Load." 2. Bush, "Sixteen Stone." 3. Soundgarden, "Down On The 4. Dave Matthews Band, "Crash."

Upside

5. Sepultura, "Roots."



ith this issue, Billboard launches its series of Latin Music Quarterlies, as part of our ongoing effort to provide the most complete coverage of news and trends in the recording industry of Latin America. Each of the four Quarterlies will contain not only in-depth articles that examine the business aspects of the Latin American recording industry, but also timely information concerning the area's artists and their music. We hope this magazine-within-amagazine will become a valuable asset to our readers who wish to acquaint themselves better with one of the fastest-growing music markets in the world.

-John Lannert, Latin America/Caribbean Bureau Chief

# PIRACY UPDATE: **Is Progress Being Made?** Answer: Yes. But can holograms and aggressive trade-campaigns

keep the beast at bay without Latin government participation?

#### BY JOHN LANNERT

According to industry observers.

the annual bite that

counterfeiters take out of

the legitimate record business in Latin America

amounts to \$800 million

to \$1 billion.

n the past decade, there has been no element of the record industry in Latin America that has caused more concern and consternation than record piracy.

According to industry observers, the annual bite that counterfeiters take out of the legitimate record business in Latin America amounts to \$800 million to \$1 billion. Illegal cassette sales account for the lion's share of the booty raked in by increasingly well-financed and

well-managed pirateers. Worse still, say knowledgeable sources in the business, is that if these pirate operators are not shut down—or at least contained— the industry could be hit with pirate

That dreaded development would sound the death knell of the Latin music industry, concur the area's top

Help seems to be on the way, howev-

In the past year, a Miami-based Latin American regional trade association called FLEXO has set up anti-piracy outfits in nearly every Latin American country to more closely monitor antipirate activity, as well as enlist the support of the national governments with

anti-piracy initiatives So far, says FLEXO executive presi-dent, Gabriel Abaroa, the anti-piracy groups have conducted 110 raids, which have netted 4.5 million cassettes. "I believe the campaign is working, declares Abaroa, "because sales of legal cassettes did not fall this year, and they

should have, because people have less buying power, and we have many more street vendors selling counterfeit cassettes."

Indeed, in Mexico, perhaps the country with the most ambulantes, or street vendors, the 13 million units of legal cassettes sold in the first half of 1996 matched the total sold in the same period one year earlier. In addition, FLEXO has initiated a hologram campaign

that will help identify illegitimate product in the marketplace. GETTING GOVERNMENT INTO THE GAME

Their anti-piracy efforts notwithstanding, Abaroa and Latin America's industry players agree that piracy cannot be stamped out or arrested without the backing of Latin American countries.

"What we are trying to do," says Abaroa, "is to convince the [Latin] governments that they have to pitch in and help us. What frustrates me most is that, in three or four years, we have

not found a willingness on the part of the governments to fight piracy." Why are Latin American governments reluctant to actively take part in antirenctant to actively take part in anti-piracy thrusts? One reason given by industry insiders is that Latin govern-ments fear if they deprive ambulants who are selling illegal cassettes the opportunity to hawk their wares, there

ould be social unrest. Another more sinister answer may be that individuals inside these gov-ernments may be involved with pirate

operations, many of which are sus-pected of having ties to drug cartels. While Jay Berman, chairman/CEO of the Recording Industry Assoc. Of America (RIAA), says he is optimistic that FLEXO's anti-piracy units eventu-ally will ferret out the big-time opera-tors, he adds that "The real question is

whether [Latin governments] are going to move against the people who have been identified as being the people who have the capacity to produce [counterfeit product]." Berman posits that the combined efforts of the anti-Continued on page LMO-4

## Record Companies Fess Up: Plans To Reveal **Official Sales Data Disclosed**

The Age of Accountability finally may have arrived in the Latino record business. After years of fruitless conjecture and frustrating guesswork regarding the size and activity of the Latino markets, upper-rank executives representing the major multinationals' Latino regions have concurred that official sales figures be submitted for public consump-

Accurate Numbers Are **Key To Legit Growth** 

A meeting in late January among regional directors was expected to set in motion a process which would allow a trade organization to issue official reports about its country's album sales, along with the market shares and sales performances of its individual mem-So far, only Brazil's

ber record companies.
So far, only Brazil's recording trade outfit, Associação Brasileira dos Produtores de Discos (ABPD), has revealed sales and market-share data upon request. The IFPI does publish retail-sales statistics of individual countries in the region, but only on an annual basis. But the IFPI pro-vides neither a record label's market share nor its sales perfor-

Other trade groups expected to participate in providing sales information in the coming months hail from Mexico, Argenthe coming tina, Chile and Colombia.

For its part, the Recording Industry Association Of America (RIAA) is slated to release its inaugural sales report of the U.S.

Latino market in February. "It will be a year-end I996 sales report," says RIAA chair-man/CEO Jay Berman. The RIAA's sales report will be published twice a year. However, Berman says the trade group will not divulge Continued on page LMQ-6



recording trade

Brasileira dos

Produtores de

outfit, Associação

Discos (ABPD), has

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LMQ-1 BILLBOARD FEBRUARY 1, 1997

# # 1 IN ARGENTINA

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Julio Iglesias

# **TANGO**

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AND COUNTING. . .

Sony Music International



## 1996: **Argentine Biz Stages** A Comeback, Rouses Itself From Slump With 10% Growth Rate

BY MARCELO FERNÁNDEZ BITAR

THERE APPEARS TO BE light at the end of the proverbial tunnel for the Argentinian record industry. The slump and dour forecasts predicated by the Mexi-can peso crisis of late 1994

seem to have vanished in the face of 10% growth in 1996. Though final sales figures were not available at press time, it was expected that the domestic industry would gen-

erate 16 to 17 million units. And after a four-year period when Sony Argentina dominated the market, PolyGram Argentina emerged victorious in 1996 in revenue. According to Argentina's

record-industry trade group, CAPIF, Sony was second BMG Argentina third. EMI Argentina came in fourth, fol-lowed by Warner Argentina, which had mounted an intense year-end sales thrust. Last but not least was MCA Argentina, which carved out a reported 3 share in its first year of existence.

"For us at PolyGram," s label president Pelo Aprile, "1996 was a brilliant year with constant sales and no slumps. And the forecast for 1997 also is good."

Among PolyGram's best-selling albums in 1996 was the classic-rock compilation "Best Of The Eighties," which sold 100,000 units. Metallica's "Load" and "Pavarotti & Sosa, Xuxa, Bry Friends" went platinum, and El Lobizón Del Oeste's "Tropimatch

whose initial volume came out on BMG, was shipped out with 70,000 units. In Argentina, gold records are awarded for album sales exceeding 30,000 units; plat-inum records are handed out for album sales surpassing 60,000 units. Rock act La Renga sold 50,000 copies of

its November release, "Despedazado En Mil Partes." Gold discs have been awarded to Mercedes Sosa ("Escondido En MI País"), Xuxa ("Xuxa Dance"), Bryan Adams ("18 'Til I Die") and Kiss ("Unplugged").
PolyGram, which owns 80% of the local

classical market, also possesses a roster consisting of rock, cult and alternative



acts—such as rappers Illya Kuryaki & The Valderramas. In December, the band followed up its hit album "Chaco" with an "Unplugged" record BMG's best-selling album

was the aforementioned first "Tropimatch" album by El Lobizón Del Oeste, with 200,000 muits. Next came "Mi Vida Loca" by Los Auténticos Decadentes (150,000 units), followed by Cristian's "El Desco De Oir Tu Voz" (110,000 units). Diego Torres' November release, "Luna Nueva," sold 85,000 copies in one month, and Eros Ramazzotti's Donde Hay Música reached platinum at 60,000



#### **GROOVES OF GOLD** Gold certificates for 30,000

units sold were handed out to Soda Stéreo's "Unplugged," as well as to albums by Joaquín Sabina ("Yo, Mi, Mc Contigo"), Carrapicho ("Fiesta De Boi Bumba"), à various-artists trib-

Bumba"), a various-arrays trac-ute to Joan Manuel Serrat ("Eres Unico"), the TV soundtrack "La Música De Dibu" and tropical singers Gary ("Es Parecido A Jesús") and La Mona Jiménez ("Al Pie Del (apon") Though his label perormed well in 1996,



BMG president Enrique Pérez Fogwill is not thrilled with the current n Adoms & Kiss the record business. "The industry is still difficult for all of us," the says, "and sales volumes are below our [expectations]. We are better off than 1995, and projection call for growth, but it is getting real tough to break a new artist

"There are no relevant TV programs, and no FM radio stations can push a hit. We have divided our A&R departments into two segments, with Luis D'Artagnan Sarmiento in RCA and producer Alo Verde in Ariola. The company is changing its style because we want to focus better on different musical genres."

UNUSUAL SALES SEASONS Roberto "Chacho" Ruiz, the recently Continued on page LMQ-6

# **Chilean Market Improves Slowly But Surely**

An influx of new retailers, the continuing conversion from cassette to CD and an accelerated search for domestic talent are likely to fuel an uptick in '97

#### BY PABLO MÁRQUEZ

WHILE CHILE'S RECORD MARKET NOWADAYS seems to be taking two steps forward and one step backward, the overall sentiment among record executives based there is that the domestic market is gradually getting better. The sales numbers generated in the Chilean record market

in 1996 would seem to bear out their opinions.

According to Chile's recording industry organization
Asociación Fonográficos De Chile (APF), domestic sales from

January to October in 1996 were 6.45 million units—exactly 5% higher than the 6.14 million units sold in the same period

in 1995 Though sales of imported product are not figured into the official sales statistics, industryites reckon that another 1.2 million units were generated in 1996. Similarly, the January October 1996 revenue tallies of \$64 million represent a nearly

8% increase over the \$60 million figure registered in 1995. BMG GM Edgardo Larrazabal, who also serves as president of APE, observes that Chile's record business would be even more prosperous if his country's economic environment, were

more prosperous it its country's economic environmental healthier. Salaries are going up, but there is also an increase in inflation," says Larrazabal. But this problem is transitory, and we are confident that in-97 there will be a better year for business with an increase in consumption and the improvement in the way music is sold."

#### NEW STORES MAY DETHRONE CHAIN'S DOMINANCE

Primary cause for Larrazabal's sanguine posture is the announcement that two new record stores are entering the market-Virgin and Disco Pare. Chile's record industry is hoping that these two companies will help modernize the business practices of the Metallica: equal on cassettes, CD country's retailers.

country's retailers.
Virgin is scheduled to open a store in Santiago in
1997. Disco Pare, which is backed in part by empre-sario Luis Venegas, was stated to make its debut in late 1996 in Santiago. "In Chile, there is mature growth everywhere, except in the sale of music," says

growth everywhere, except in the sate of music, says Venegas. "With our project, we intend to increase sales volume without lowering prices."

Disc o Pare's store will be 400 sq. m. (1,320 sq. ft.), and it will carry 35,000 titles. Industry insiders con-

cur in stressing that the entrance of Virgin and Disco Pare will spark a violent change in the Chilean mar-ket, where one chain—Feria del Disco—controls 40% of the retail industry in Chile.

laime Román, MD of Chilean indie Músicavisión. describes Feria del Disco's retail hegemony "as very

Luie Minual: five times platic



Unlike most other coun-

tries-where

CDs have become the

dominant format-

Chile remeins wed-

October 1996, CDs

accounted for only

product sold in Chile:

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75% share.

settes. From

dangerous" because the retailer has the power to decide what product record labels should be releasing. "In Chile, retailers continue to live in the Stone Age," comments

#### CASSETTES' LION'S-SHARE THREATENED

Further, say the Chilean record executives, the expected upgrade in the retail business practices will help sustain growth in the sales of CDs. Unlike most other countries, where CDs have become the dominant format, Chile remains wedded to cassettes. From January

to October 1996, CDs accounted for only 25% of recorded product sold in Chile; cassette yales provided the remaining 75% share. Nonetheless, the growth of CD sales in 1996 has been soaring. The 635,000 CDs sold from January to October 1996 marked a 34% increase in CD sales compared to the same period in 1995.

Larrazabal is hopeful that in 1997 the sales of CDs will equal sales of cassettes. The average price of a CD in Chile is \$16; cassettes are \$7.

PolyGram Chile GM Marcelo Castello Branco notes that "Already, certain product from our catalog, such as 'Load' by Metallica, is sold equally among CDs and cassettes. But Continued on page LMQ-12





#### Romantic Salsa, Mexican R&B And A Post-"Macarena" Dance Craze

ITH THE MASSIVE GLOBAL SUCCESS achieved by BMG's "Macarena" in 1996, other Latino labels are hoping to score a dance smash of their own. For instance, PolyGram is launching an extensive campaign to break "É O Tchan," a blockbuster samba hit from Brazil's Gera Samba that sports a provocative, but easy-to-do, natural extension of what he has been doing. He is a total artist and he wants to try to do something new Luis Enrique initially hit paydirt in the late '80s with such romantic salsa anthems as "Desesperado" and "Amor Y Alegría. Other Sony artists putting out vital product to be

worked in the first three months of 1996 are



dance. Manolo Díaz, president of PolyGram International Latin America, says the group will be introduced first in Europe, then the rest of the world. In an the rest of the world. In an unusual marketing gambit, Díaz says PolyGram will service a single package of "É O Tchan," which will include a Playboy Brasil centerfold photo of Gera Samba's blonde dancer Carla Perez. "I think the world is ready for this kind of song," says Díaz. "It's fun and it has an erotic com-ponent." Díaz hopes the Bayside Boys, who remixed the hit Spanglish version of "Macarena, can once again turn the trick





Gera Samba (top), and Los Rodriguez

The sabor of the moment at Warner is Nu Flavor, a Mexican-American R&B vocal quartet that has cut a Latino counterpart to its eponymously titled English-lan-guage album. Maribel Schumacher, VP marketing, Warner Music Latin America, will support the album-due out on Feb. 11—with a 20-city tour sponsored by Nestlé. A track from the album, "Qué Viva La Fiesta," was featured on a recent episode of "Friends." Schumacher adds that the Long Beach, Calif., group will be "worked by Reprise on the Anglo side and WEA Latina on the Latin side." She expects the Latino album to drop in Latin

The sabor of the moment at Warner is Nu Flavor, a Mexican-American R&B vocal quartet that has cut a Latino counterpart to its eponymously titled Englishlanguage album.

with "É O Tchan." Other PolyGram artists releasing key product in the first quarter of 1996 are Isabel Pantoia, Xuxa and Ana Cirre.

Sony is gearing up to transform Luis Enrique from a salsa titan to a pop star in Latin America. The Nicaraguan native's debut pop release, "Génesis," is an R&B/pop/ballad effort that Frank Welzer, president, Sony Music International Latin America, says will receive "a major push in the U.S., Mexico and Colombia. This pop album is a venture for Luis—a

Other Warner artists releasing product in the first quarter of 1996 are David Summers and Los Rodríguez, Brazilian acts Leandro & Leonardo (in Spanish and Portuguese) and Kid Abelha (in

Continued on page LMO-12

America later this year.

Spanish). MCA's inaugural, no-holds-barred leap into the Spanish-language markets will be led by "Lunas Rotas," a splendid acoustico-pop/rock album by Spanish songstress Rosana. Jesús López, MCA

PIRACY UPDATE Continued from page LMQ-1

piracy units and RIAA's ability to spark concern within the U.S. government will turn the tide against "Ten years ago, piracy in Latin

America was not on the RIAA agenda," says Berman. "Now it is on our agenda, so it is our responsibility to get it on the agenda of the U.S. government. And in the case of Mexico, we have, and in the case





PolyGram's Diaz



of Paraguay, we have."

#### **KEEPING THE** PRESSURE UP

Like Berman, Manolo Díaz, president PolyGram International Latin America, reckons that FLEXO's anti-piracy initiative eventually will win out against the war on piracy. He points to his experience in Spain in the 1980s. when the domestic record industry was able to reduce the share of counterfeit product from 60% of the legal market to a mere 5%. "We had incredible support from the local authorities, the police and the local record

Both Diaz and André Midani, president of Warner Music Latin America, agree that the steady fiscal resolve of the labels to combat piracy is vital to keeping the pressure on counterfeiters. Says Midani, "We should ju-diciously increase funds for the anti-piracy units as they

Why are Latin governments piracy thrusts? companies, save Diaz

given by insiders is that Latin overnments fear if they deprive ambulantes who are selling illegal cassettes the opportunity to hawk their wares, there

would be

social unrest.

American

reluctant to actively take

part in anti-

One reason

become better organized."

#### EXECUTIVE EDUCATION

Much conversation and discussion about piracy in recent years has centered on educating Latin America's judicial systems on copyright laws that could thwart pirate activity. But Frank Welzer, president, Sony Music International Latin America, opines that not only outsiders need to appreciate the gravity of Latin American piracy, but also those executives and staffers toiling inside the industry

"Piracy is so endemic in Latin America that it is virtually accepted as a business condition, Welzer. He adds that Sony executives are being introduced to the concept of "piracy as something we should fight to eliminate, not something to figure out how to live with.

Latin America is not the only region wracked by counterfeit product. The U.S. also is plagued by the flow of pirate Spanish-lan-guage product. Berman estimates the value of pirated Latino product in the U.S. as reaching into hundreds of million of dollars. One bright spot in the fight

against U.S. piracy occurred last year when Fonovisa won a lawsuit against a swap-meet operator accused of leasing space to vendors trafficking counterfeit product. The judge's ruling in the case suggested that third parties could be found liable for illegal activities taking place on their premis-

Berman says the judge's decision has "had an enormous impact against the flea-market opera-

ating in Latin America.

That sort of judicial assistance certainly would be a welcome sight for beleaguered record labels oper-

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#### Alterna-rock For Chile And Argentina. And Gil Goes On The Web

with the Warner Bros. biopic of late super-star Selena tabbed for March 21—the anniversary of her birthday—EMI Latin was scoping an unusual way to jump-start promo-tion of the soundtrack it is releasing for the film. The label came up with the idea of putting the label's name and soundtrack on the trailers for the movie, which began appearing in December in movie houses nationwide.

"We had a huge fee for the use of Selena's singing voice in the trailer for the movie," says EMI president/CEO José Béhar. "So I said, 'Let's

role in Grinbank concerts, particularly in Chile. where Carlos Geniso, president of Grinbank's D.G. Medios, notes that in the past year "Sponsors have realized that concerts can be prof-itable, as well as a good way to enter their ftarget

Brazilian retailer Planet Music is opening its first virtual store. All of the company's national CDsabout 1,000 titles-can be bought through the Internet at http://www.uol.com.br/compra/planet. But Planet Music is delivering product only to São Paulo state.





Selena: Bio-pic due waive the fee for credit on the trailer.' Warner Bros. said they had never done such a trade, but

since they had a stake in the soundtrack, they decided to do it." Argentine impresario Daniel Grinbank continues to dominate the concert scene in Argentina and Chile. Among the top-shelf artists who played Argentina in 1996 were Luis Miguel, the Ramones and Lou Reed. An alternative-rock festival in November in Buenos Aires also hit big Also on the Web in Brazil is Warner Argentina's revered singer/songwriter Gilberto Gil. His song "Pela Internet" ("Through The Internet") was released Dec. 14 at his web site http://www. GilbertoGil.com.br. "Pela Internet" is one of the tracks included on Gil's upcoming April release. One effective way for record labels to make headway in the Chilean market is to secure performances for their artists during the annual song competition held at the seaside town of Viña del Mar. Among

ne effective way for record labels to make headway in the Chilean market is to secure performances for artists during the annual song competition held at the seaside town of Viña del Mar.

with strong performances by the likes of Cypress with strong performances by the likes of express with strong performances by the likes of express the lill, Marily Manson, Silverchait, Spaechog and Nick Cave. Grinbank plans to repeat the alternative music festival. In Chile, Grinbank's D.G. Medios is bringing a series of multi-artist festivals to that country in 1996. One of the musiclests will feature Foo Fighters, Beastic Boys and Rage Against The Machine. Also scheduled to perform Chilean dates this year are Gloria Estefan, Kiss and Metallica. As always, sponsorships play a key

those already confirmed to appear at this year's event—slated to be held Feb. 19 to 24—are four bigname acts: BMG singer/songwriter/producer Juan Gabriel and his "Macarena" labelmates Los Del Río, plus Warner notables Miguel Bosè, an esteemed actor/singer/songwriter from Spain and Laura Pausini, the Italian songstress who has become huge in Latin America. Also set to play is Argentina's popular Adrian Y Los Dados Negros, which is signed to Argentinian indie Müsicavision.

#### SALES DATA TO BE DISCLOSED Continued from type LMO-1

market share or sales statistics realized by member companies. Enthusiastic support for the was voiced in December by five executives overseeing Latin America—Manolo Díaz, president,

PolyGram International Latin





Sony's Welzer

America; Jesús López, senior VP Latin American Region, MCA; André Midani, president, Warner Music Latin America: Ramón Segura, senior VP, Latin Region; BMG International; and Frank Welzer, president, Sony Music International Latin America. Most regional directors opined that the lack of credible sales data for Latin America has damaged the region's image, not to mention its competitive environment. Moreover they insist that the reporting procedures among the trade associntions he standardized so that an unequivocal economic pro-file of the region can be ascertained

"The multinationals have to obligate their executives in South America to do the same sales reports that are done in the U.S. and Europe," said López. "They do not do it, so it becomes confusing for the executives superiors, who have no idea what size the market is.

Industry Association Of America is elated to release its inaugural sales report of the U.S.Latino market in February "It will be a year-end report, "says RIAA chairman/CEO Jay Berman. The RIAA's sales report will be published twice a year.

For its part.

the Recording

cluded López, "people in the central offices do not have a clear idea of the positions of the companies. so they cannot properly evaluate the work being done by their executives in the region."
Added Díaz, "If the [companies]

hide the information, there is an implication of wrongdoing by the

Midani stated that, traditionally, some record labels had been touchy" about releasing sales data. since they wanted to be No. 1 and they want to continue to be able to say they are No. I. Obviously, they don't want official sales figures to be published because then they

couldn't say they are on top (As part of its continual effort to provide solid data pertaining to the U.S. Latino market, Billboard plans to debut market-share statisrice in future issues of Latin Music Quarterly. Like the regional executives overseeing operations in Latin America, Billboard, too, wishes to help pave the way for improved dissemination of reliable sales information. For it is only with hard facts that the Latin America region can be viewed as a serious market whose sense of responsibility has finally come of age.) -I.L.

#### ARGENTINA Continued from page LMQ-3

appointed president of EMI Argentina, views 1996 as an "atyp-ical" year in which historical sales seasons changed for the first time. November, for instance, was not the usual hot-selling month. Moreover, notes the veteran record executive, "We sold more recore executive, "We sold more units this year, but we made less money." Ruiz supports his claim by stating, "There were major sales in mid-price and bargain series."

As for 1997, Ruiz is pessimistic,

saying that "Our main concern is to develop new talents and only strike deals with TV shows on occasion." Previously, most of the marketing campaigns of EMI's best-selling acts have been tied to television shows; last year's best-sellers included "Chiquititas Vol. 2" (300,000 units; an album of songs from a popular kiddie show) and Thalia's eponymously titled album (100,000 units; the single "Piel Morena" was included in a soap opera).

Other platinum artists were Los Pericos ("Yerba Buena"), Patricia Continued on page LMO-10



**CRISTIAN** 



TEN YEARS YOUNG



LAUDIO YARTO, vocalist for PolyGram México pop/ rap act Caló, has inked an exclusive contract with TV Azteca to star in his own show. In addition, Yarto will provide the voice for a canine character in an Azteca kiddie soap opera PolyGram's last release of 1996 was a greatest-hits package by Caló entitled "Puro Caló."

Argentine promoter Grinbank has bought Buenos Aires outlet Radio Splendid AM and FM (there are no call letters for radio stations in Buenos Aires). Grinbank has switched his successful rock & pop format from Radio Buenos Aires, with whom he had a leasing agreement, to Splendid's FM frequency. Grinbank, however, is not through with radio-leasing pacts. recently began leasing Radio Del Plata's FM station, where he is planning a Latin music format.

The relayation of media-ownership regulations in the U.S. has sparked an acquisition spree of domestic Latino-radio stations. The result is that 85% of the U.S. Latino radio market has been gobbled up by New Heftel and



# Caló Singer Goes To The Dogs, And Radio Goes On A Shopping Spree



Spanish Broadcasting System (SBS). New Heftel is a company that will be created this month as the product of a merger between Heftel Broadcasting and Tichenor Media System. Former Tichenor personnel will manage New Heftel's 36 Spanish stations, SBS, which owns 10 stations, purchased four large-market stations in 1996, including top-rated stations WRMA-FM Miami and WPAT-FM Paterson, N.I. Brazilian radio networks are



TV Aztoca.

managing to extract themselves from broadcasting "Hora Do Brasil." The program was created during the 1937-45 dictatorship of Getúlio Vargas to provide official communiques from the government. The "Hora Do Brasil" is

scheduled on weekdays in the important 7 p.m.-to-8 p.m. slot. In recent months, however, Brazil's radio trade group Brazilian (ABERT) has obtained legal permission for some of its stations to "Hora Do Brasil" from 11 p.m to 12 midnight. ABERT secured the time switch by noting that, instead of broadcasting "Hora do Brasil." its radio stations will provide community-service programming, such as traffic reports.

A São Paulo radio station called simply 89 recently organized an anti-violence campaign, using as its theme song "Pela Paz" ("For Peace") by Warner Brasil rockers Titās. "Pela Paz" will be included on "Domingo," a 1996 alhum being re-released in April with a remix of the title track.

Fonovisa, which is owned by Mexican TV behemorh Televisa. showed its prowess at promoting singles in the U.S. by nailing the No. 1 song on Hot Latin Tracks for 50 of 52 weeks. Only Gloria Estefan's "Más Allá" (Epic/Sony) and Olga Tañón's "Basta Ya!" (WEA Latina) were able to break through to the top of the chart.

is comes to Latin Music, we're

BMG Songs (US Latin) opened its doors in 1995 in Miami. In our first fifteen months we've signed, among others, El General, Billboard's Best Latin Rap Artist four years running, and Vladimir Dotel, leader and songwriter of Ilegales. Our worldwide Latin roster includes Juan Gabriel, the late Antonio Flores of Spain, Argentinian superstar Diego Torres, and Andrea Echeverry and Hector Buitrago of Aterciopelados. We also represent the Escolas de Samba in Río. And we are extremely proud to be Billboard's 1996 "Latin Publishing Corporation of the Year," and look forward to expanding with



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#### ARGENTINA

Continued from page LMO-6

Sosa ("La Historia Sigue") and new folklore act Los Nocheros. Another V-related act, Riquelme, sold 45,000 units in November. International acts hitting gold were George Though his label performed well in 1996. BMG presi-

dent Enrique Pérez Fogwill is not thrilled with the current state of the record business: "We are better off than 1995. and projections call for growth, but it is getting real tough to break a new artist. There are no relevant TV programs, and no FM radio stations can

Michael, Roxette and Lenny Kravitz. The three Beatles "Anthology" sets sold a combined 57,000 units

#### MULTI-PLATINUM PAYDIRT

push a hit."

In the indie area, labels such as Leader and Magenta dominate the tropical-rooted "bailanta" genre with hot-selling multi-



Cristian

platinum acts such as Commanche

and Grupo Sombras. Warner hit major paydirt with Luis Miguel's "Nada Es Igual...." which sold a whopping 420,000 units. Fito Páez's "Euforia" sold 120,000 copies. Alanis Morissette ("Jagged Little Pill"), Alejandro Sanz ("Tres") and Los Rodríguez Sanz ("Tres") and Los Rodriguez ("Palabras Más Palabras Menos") struck platinum as well. Warner acts hitting gold were Laura Pausini ("Las Cosas Que Vives"), Los Rodríguez ("Hasta Luego"), Phil Collins ("Into The Night"), AC/DC ("Ball Breaker"), Enya ("Memories Of Trees"), Red Hot







our costs after the slump of 1995, and we ended up better than we expected.

DBN reached triple platinum with Memphis La Blusera's live album, "Memphis En Vivo," and it has released a new Memphis La Blusera disc, "Cosa De Hombres, which already has struck gold. Cult rockers Patricio Rey Y Sus Redonditos De Ricota have hit platinum, with rock bands Los l and Las Pelotas reaching gold.





Chili Peppers ("One Hot Minute"), Maná ("Cuando Los Ángeles Lloran") and FM Aspen ("Clásico").

Distribuidora Belgrano Norte (DBN) director Ramiro Amorena, who inked licensing deals with Epitapha and Grital, says 1996 "was a pretty good year for us, but not because of sales. We cut down



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LATINO

#### ARTISTS & MUSIC Continued from page LMQ-4

senior VP, Latin American Region, says that Rosana will support her initial foray into Latin America with a promo tour, slated to begin Feb. 16. Rosana already has a song fea-

Spanish songstress Rosana will support her initial foray into Latin America with a promo tour, slated to begin this month. The MCA artist already has a song feetured in a Brazilian telenovela (soap opera) and another song appearing in a

Chilean telenovela.

López.

trio Mohemia.

tured in a Brazilian telenovela, or

soap opera, and another song

"She is the biggest artist since

Mecano broke in 1980," declares

He adds that big things are

expected, as well, from new prod-uct by Brazilian samba crew Papo

Dez, Argentinian dance act Derek López and Mexican pop/dance

Even though Mexican singer/ Fey

earing in a Chilean telenovela.



Leandro & Leonardo





songwriter star Cristian has garnered attention for his recent signing to BMG, it is Argentine pop/reggae icon Diego Torres who will be getting the star treatment at the regional level in early 1996. Torres' latest album, "Luna Torres latest album, "Luna Nueva," which, predictably, is a smash in Argentina, will be supported by heavy promo in the U.S. beginning in mid-February. Further plans are in the works, but BMG decided to try to break Torres after his 1994 release, "Tratar De Estar Mejor," sold 800,000 units in Latin America.

#### CHILE Continued from page LMQ-3 Chile is a country that can

reach 60% to 70% of its

sales in CDs. And in '97, you'll see that we will get near that percentage. LOOKING FOR

#### LOCAL TALENT

As record executives await an uptick in sales from new retail players, they also realize that longterm prosperity rests on their ability to generate more sales from Chilean recording artists. "If the Chilean market

wants to grow in every sense of the word, it is very important to develop more strongly local artists," says Sony Chile's GM José Antonio Eboli. "In order to achieve that, apart from the labels discovering new talent, it is necessary to gain more media exposure for national acts-especially at radio.

Chilean acts nabbed a mere 20% of total record sales in 1996. The remaining 80% of sales is divided among Latino and non-Latino artists. By contrast, homebred artists in Argentina sold 40% of all recorded product in that country, Domestic acts in Brazil did even better by garnering 70% of total album sales in Brazil, In addition, a study conducted







contrast, homebred artists in Argentina sold 40% of all recorded product in that country. Domestic acts in Brazil did even better by garnering 70% of total album

Chileen ect

of Chile's total

record sales in

divided among

Latino and non

Latino artists. By

sales in Brazil

1996. The remain

ing 80% of sales is

nabbed a mere 20%

by Chilean authors' rights society Sociedad Chilena Del Derecho De Autor revealed that in 1995 a puny 10.6% of music programmed on Chile's AM and FM radio stations was hy Chilean artists.

#### STARS FROM AFAR SHINE BRIGHTER "In comparison to other coun

tries in the region, 6946 Larrazabal, "in Chile, it is very difficult to develop a local artist. An example: The record by Javiera Y Los Imposibles entitled 'Corte En Tramite ' After three No. 1 singles it only began to sell after being out Continued on page LMO-14

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# With A Love For Latin Music's Tradition, We're Proud To Present Its Future





Angélica

Ruben Gomez

Arista Latin: Arte y Excelencia

Chilean music enthusiasts routinely succumb to that most human habit of thinking that what is produced from afar is better than what is produced at home Witness Luis Miquel's "Nada Es Iqual...," a pop record by the Warner Mexico superstar now over 125,000 units. A gold record in Chile

is handed out

for 15,000

units sold.

CHILE Continued from page LMQ-12

one year. That doesn't happen to foreign [acts] like No Mercy. [The hand's hit "Where Do You Go" was featured on a TV soundtrack). What is the difference?"

The difference may be that Chilean music enthusiasts routinely succumb to that most human habit of thinking that what is produced from afar is better than what is produced at home.

Witness Luis Miguel's "Nada Es Igual...," a pop record by the Warner Mexico superstar now over 125,000 units. A gold record in Chile is handed out for 15,000 units sold; platinum is for 25,000 units sold. Some Chilean acts have fared

well, of course. Sony rockers Los Tres sold 125,000 units of "Unplugged." EMI's seminal rock outfit, Los Prisioneros, rang up 50,000 units of its dou-ble-CD anthology "Ni Por La Razón, Ni Por La Fuerza." And the two volumes of the sound-track to the TV show "Sucupira" (Músicavisión) have sold 150,000 Regardless of domestic music

sales, longtime market leader Sony remains atop the Chil-ean record hill with a 24 share. Rounding out the rest of the record companies are EMI Chile (20%), BMG (18%), Poly-Gram, which includes Músicavisión (18%), and Warner Chile (17%). Chilean indies CNR and Unión Records split the remain-ing 3%. ■



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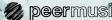


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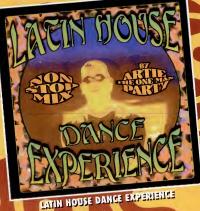
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LATIN OLDIES VOL. 1











# Internationa

## Shrink-Wrap On Way Out In EU? Rules To Limit Packaging Waste

#### ■ BY JOHN FERGUSON

LONDON-A raft of new waste packaging regulations, which could shell the end of shrink-wrapping, may force European music retailers into a major rethink of how product is displayed. The regulation changes stem from the European Union Directive on Packaging and Packaging Waste (issued in

1994), which laid down targets that EU member countries must meet on the recovery and recycling of products such as waste packaging. Within the EU, Germany has led the

way with environmental legislation that requires retailers to use plastie wrapping that is recyclable; as a result, many leading stores now stock product with-

out shrink-wrapping.
Now the U.K. government's Department of Environment has drawn up

newsline.

Singapore. The show airs Feb. 2 on Channel V.

LONDON-BASED Castle Communications has completed a deal with Warner Bros. Cinemas and Triumph Motorcycles that will see "Writ-

ten In Red." the new album by veteran new-wave act the Stranglers,

featured this month on movie screens throughout the U.K. and continental Europe. Warner Cinemas will feature an onscreen promotion to

win a customized Stranglers Triumph Thunderbird. The bike, featur-

ing the band's signatures and logo, was unveiled at the launch of the

MAINLAND CHINESE categories are to be honored for the first time at

the Channel V Chinese Top 20 Music Awards, to be held Saturday (1)

in Taipei. Three additional categories recognizing artists from the

mainland will comprise best female, best male, and best video. The

awards, which feature performances from each winning artist, last

year included sets from Chinese artists from Hong Kong, Taiwan, and

SWEDEN'S POLAR Music Prize has this year been awarded to Swedish

be presented by the king of Sweden at a ceremony May 5 in Stockholm.

ehoral conductor Eric Ericsson and Bruce Springsteen. The honors will

Warner Village Multiplex Cinema in Dagenham, near London.

draft regulations that cover the same issue. The changes could result in major retailers in Britain being forced into adopting expensive recycling operations or abandoning the use of shrink-wran.

Although the ending of plastic covering would save retailers time and money. many are concerned shout the impact it could have on in-store security. At present, anti-theft devices are placed underneath the wrapping, offering retailers an extra layer of security.

The removal of a covering will also increase the likelihood of damage to the packaging, so retailers may have to consider providing some sort of replace

The British Assn. of Record Dealers (BARD) and other retail organizations re closely monitoring developments. BARD director general Bob Lewis comments, "Anything that lessens security

ment packaging.

in a store is a problem for a retailer. It is as simple as that."

as simple as tract.

The EU directive on waste packaging calls on individual members "to prevent any impact on the environment, or to reduce such an impact, thus providing a high level of environmental pro-

tection. By the end of 1999, 25% of all packaging waste should be recyclable." In the U.K., the proposed regulations do not call for the banning of shrinkwrapping, but set out the obligations of

retailers and other businesses in regards to the recovery and recycling of waste-packaging products. The regula-(Continued on page 47)

Brashs TEN THOUSAND DOLLARS Heal The World Foundation Down Under Donation. Michael Jackson, right, receives a \$10,000 charitable

donation for his Heal tha World foundation from Matthew Campball, group GM of Brashs, the Australian ratali chain. Campbell, left, made the presentation dising Jackson's recent tour of that country. In the center is Denis Handlin, chairman/CEO of Sony Music Entertainment Australia. The money was raised via Brashs' "Writa Your Nama In History" promotion campaign for Jackson's "HIStory: Past, Present And Future—Book 1" album.

#### Celtic Heartbeat Shops For New U.S. Deal strong, "We were set up to do a deal

#### ■ BY DOMINIC PRIDE

LONDON-Celtie Heartbeat, the Dublin-based label behind the world-wide smash "Riverdance," is looking for a new lieensing and distribution partner after Atlantic Records in the U.S. decided not to renew its threeyear deal with the label. Atlantia took a 50% stake in the year.

ture, founded in 1994 by Principle Management's Paul McGuinness. Dave Kavanagh, and the label's managing director, Barbara Galayan

The label's most successful release is "Riverdance," which started life as Bill Whelan's composition for the inter-lude in the 1994 Eurovision Song Contest. To date, the album has sold more than 900,000 eopies worldwide, according to the label, and its reception has been accompanied by the phenomenally successful stage show, which until earlier this year featured dancer Michael Flatley.

It is understood that Celtie Heartbeat will retain full rights to its catalog, and that Atlantic will disinvest from the label when the deal expires in March. Releases from Celtie Heartbeat were distributed worldwide through Warner Music International

#### CELTIC HEARTBEAT

Galavan says, "I am keeping my options open" with regards to a new deal, but the possibility of another major taking a stake and doing a worldwide licensing deal remains

with a major," says Galavan, "but with the A&R source here in Ireland, using the expertise of the three partners "The deal with Atlantie worked very

well," adds Galavan, citing "Riverdance's" current No. 1 position on Billboard's Top World Music Albums chart (Continued on page 50)

## Koga, JASRAC Learn Symbiosis Former Adversaries Share Offices

#### ■ BY STEVE McCLURE

TOKYO-Not too long ago, the only place Japanese performance/mech anieal rights society JASRAC and the Koga Music Foundation were likely to meet was in a courtroom. But JASRAC and Koga will have to learn to live with each other, now that they share premises in Koga's new headquarters in western Tokyo. The move follows last year's settlement of a long dispute over the eontroversial decision by a previous JAS-

RAC executive to lend Kora 7.77 bilon ven (\$66.8 million at a rate of 116.3 ven to the U.S. dollar) interestfree over 30 years toward construetion of Koga's new headquarters.

JASRAC finished the arduous process of moving from its old offices in downtown Tokyo Jan. 13. Under the initial deal with Koganonprofit society set up to preserve the legacy of famed Japanese pop songwriter Masno Koga—JASRAC was to occupy eight floors of the 11-(Continued on page 47)









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BILLBOARD FEBRUARY 1, 1997

# **European Charts Turn Eyes Toward Future**

#### SNEP Renews With IFOP/Tite-Live **Dutch List Now Includes Airplay Data**

■ BY REMI BOUTON

PARIS-French label body SNEP has signed the chart contract that will take it into the next millennium

After months of negotiations during which a number of companies tendered for business, SNEP has renewed its contract with IFOP and Tite-Live, the two firms responsible for compiling and producing France's top 50 albums, top 75 singles, and top 25 album compilations charts. The four-year deal runs until May 2001. "The renewed contract takes into account most of our demands," explains SNEP's chart director, Jean-Yves Mirski, pointing out that the deal was "unanimously voted for by the SNEP board."

The central issue in the negotiations over the new arrangement was the price aid by the industry for the charts. SNEP is not willing to disclose the amount, but sources say that if the previous deal was in the region of 10 million-11 million francs (\$1.8 million-\$2 million) a year, the new figure should be 25%-30%

Some industry executives still believe that the charts are too expensive, espe cially as they have limited media exposure. At present, the singles and album charts are broadcast on AC national radio network Europe 2, but there is no TV window. After a period of less than six months in 1995 during which there was a chart show on French public TV channel France 2, the program was dropped. SNEP sued France 2 for what was claimed to be a breach of contract. A court decision is due in February.

In the meantime, several options for TV exposure for the chart have been discussed, but no decision has been made. According to Mirski, negotiations are in progress with cable and satellite music channel MCM Euromusique for a weekly show "One of the advantages of MCM is that it has an international reach," says Mirski. Some in the industry say that MCM is better than nothing but point out that it reaches a mere 1 million households in France, SNEP says that it is also in negotiation with a leading national news magazine to carry the charts. As opposed to SoundScan in the U.S., which covers approximately 85% of all the accounts selling records, SNEP's system is based on a rotating sample of 80 stores, which represents some 20% of the market. IFOP monitors the large supermarkets, while Tite-Live concentrates on specialist outlets.

According to Mirski, the number of stores is poised to grow gradually. He adds that a new balance has been implemented between the various types of stores, taking into account the growth of supermarkets and the slight market-share drop of specialized chains such as FNAC and Virgin.

(Continued on next page)

BY ROBBERT TILLI

AMSTERDAM-The official Dutch album and singles charts, the Mega Top 50, have been extended to include 100 positions, effective Jan. 1. Modeled on the German sales chart compiled by Media Control, the Mega Top 100 singles incorporate airplay data for positions 51 to 100; the first 50 positions remain based only

Sales data for the new charts is electronically gathered at the point of sale from approximately 450 retailers across the country. Aircheck, a monitoring com-pany owned by authors' society BUMA/STEMRA, tracks airplay with the help of a computerized "fingerprint" system, comparing stored sound samples to the signals received from 16 Dutch radio stations.

While the previous Top 50 was based solely on electronically captured data, the Tipparade, which featured the next 30 titles, was compiled from handwritten diary entries. Tipparade has been dropped in favor of the extended chart.

"The changes eliminate the human element, which has always greatly harmed the credibility of the Dutch chart in the past," comments newly appointed Mega Top 100 managing director Machgiel Bakker. Of the extended charts' other major change, he adds, "We hope that the sirplay input in the bottom half of the chart will fuel the entries of new artists." Cees Vervoord, CEO at BUMA/STEMRA, says that the system "is objective,

and for that reason the new chart gets support from the industry on a broad asis." BUMA/STEMRA is one of the parties that initiated and backed the launch of the Mega Top 100. Other parties involved in the development of the new charts are Dutch IFPI body NVPI; retailers' association NVGD; and public top 40 station Radio 3, which acquired the broadcasting rights to the Mega Top 100. Despite the broad support, criticism of the new system has been raised. Ind

pendent record promoter Lex Coesel, alluding to a practice prevalent in the U.K. says, "What will happen when singles are dumped [on retailers] and subsequently NVPI chairman and PolyGram Netherlands president/CEO Theo Roos com-

ments, "If there was a minimum price for a single and that information was then built in to the bar code, the problem would soon be eliminated." He adds that NVPI is sensitive to difficulties that might occur and, indeed, is

trying to prevent them before they happen. "A working group of music-industry professionals is looking at all the problems which always arise when you do something new like this," he states Roos argues, though, that there is a general satisfaction with the new proce-

dure. "Apart from these minor details, all NVPI members have a good gut feeling about the Mega Top 100."

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### A criticism often levelled at the charts is that the sample of stores does not

#### ■ BY STEVE McCLURE

TOKYO-As it celebrates its 10th anniversary, BMG Victor has changed its name to BMG Japan and undergone a major reorganization. The company has been divided into

two main label groups and a media division. The Fun House label, which BMG Victor bought last year, will continue to operate separately, with Kazunaga Nitta as president. The company's new Arista division handles that label and also includes the

former No. 2 domestic A&R section. Named as managing director of the division is Jack Matsumura, formerly GM of Sony Records' Tristar label. We hired Mr Mutaumura heesinge he's young and knows both the international and domestic sides of the basiness well," says BMG Japan president

The RCA Ariola division will handle those labels and includes the former No. 1 domestic A&R section. It is headed by Fumimaru Kawashima, previoualy senior director of the international pops division. Sato says that it is up to Matsumura

and Kawashima to establish distinct identities for the label groups. Tomoyuki Tashiro, formerly senior director of the firm's strategic marketing division, heads the newly established media division, which will oversee areas such as door-to-door sales. video, interactive entertainment, and

BMG Japan will maintain an overall ministrative structure to coordinate the various ports of the company The changes

**BMG Victor Renames Itself BMG Japan, Reorganizes** 

took effect Jun. BMG Sato says that the name

change is part of BMG's effort to create a strong corporate image in Japan. Two other Japanese record companies—Victor Entertainment and MCA Victor share the Victor moniker.

"We want BMG Japan to be known as a quality company," he stresses. The reorganization reflects BMG's emphasis on increasing its domestic

according to Michael Smellie, senior VP of BMG Entertainment International's Asia-Pacific regional office. "As our companies develop, the con-

marketing and promotion people."

groups sharing common back-office services is something that we will contime to look at," he notes. "I think particularly once you start to get into domestic repertoire, there are advantages in having different creative ns, different A&R people, different

"We've had one or two very large acts [such as SHA RAM Q], but we really haven't had a roster of acts."

cept of breaking into smaller label

In the case of BMG Japan, Smellie

#### Danish Grammys Show Gets A Boost BY CHARLES FERRO

COPENHAGEN-The Danish Gram-

my Awards ceremony has emerged from the shadows of relative obscurity into a real event since it was spiced up The event was previously only of

real interest to the industry, but now many Danes are planning their calendars around the Feb. 1 show. What was once one of many awards ceremonic has been shaped into a real show with top live acts and broad public appeal. Last year the venue was moved to the Circus Building in the middle of



Copenhagen and was covered live on The schedule of live acts is headed

by Suede and Simply Red, along with domestic talents Sanne Salomonsen,

Niels Henning Orsted Petersen with Lisa Nilsson, and Den Gale Pose. This year's event will also be broadcast live on the Danish Broadcasting Co.'s TV Channel 1

Domestic repertoire accounts for about 70% of BMG Japan's business.

The company's net sales (including those of Fun House) for the year end-

ing June 1996 were 47.24 billion ven

that began in 1994, when BMG Victor

ended its sales contract with Victor Musi-

cal Industries (now Victor Entertain-

ment) and set up its own sales team. In

March 1996, BMG Victor bought Fun

House, which now operates as an affili-

ate of BMG Japan. Last year also saw

Bertelsmann Music Group GmbH

increase its equity stake in the Japanese

label to 100% by buying the 10% share that was still held by Victor Co. of Japan.

The moves can a restructuring process

(\$430.2 million).

TV-2. Dizzy Mizz Lizzy. Ann Louise.

(Continued on next page)

jazz and classical repertoire.

Osamu Sato

#### SHRINK-WRAP ON WAY OUT IN EU?

(Continued from page 45)

tions would be phased in, and busine es with revenues of less than \$8.47 million (5 million pounds) or who handle less than 50 metric tons of packaging will be exempt from the obligations until 1999.

Music retailers fall under the "packers/fillers" category and under the draft proposals must either dispose of shrink-wrapping themselves or join a "compliance scheme" in which a third party will be responsible for meeting a company's regulatory obligations. If a retailer decides to stick with shrink-wrapping, it would have to

ensure that the protective covering is removed before customers leave the

store with their purchase, or arrange

for them to return the waste nackaging

to the outlet at a later date The 98-strong HMV U.K. chain has vet to make a decision on what route it would take but has launched trials in

two of its stores where stock will be displayed for the first time without any shrink-wrapping. It has developed "dog-bone tags," which are fitted so that the jewel box cannot be opened.

Head of security Colin Culleton says, 'We know what the pressures are on shrink-wrapping, and we would like to be ahead of the game. For example, if we find out that it is going to be impractical to use shrink-wrapping, we would rather know in advance what the effect on store loss, and the condition of the CD cases themselves, will be."

Chris Holland, senior security adviser at W H Smith Retail in the U.K., is

also closely monitoring the situation. "We are looking at the whole area of product display and materials that we use It combines with the whole subject of tagging product, and we are looking at all the options," he says

One positive result of the changes to the packaging regulations is that they may strengthen retailers' hand in the may strengthen retunes a manual action bid to establish source-tagging. Continental European retailers have been pressing for onti-thoft devices to be applied to product at the point of manufacture (Billboard, Nov. 16, 1996), and the absence of shrink-wrapping would make it doubly important for tags to be placed inside the packaging.

BARD's Lowis says, "Security and theft from stores are all important to the retailer. We're looking at Electronic Article Surveillance source-tagging, but that is only effective if the packaging is then sealed. If shrink-

wrapping was to be done away with, it. will pose any retailer stocking live product problems unless an alternative form of sealing is produced. Therefore, we would watch with interest the develop-ment of the 'dog-bone tag.'"

#### DANISH GRAMMYS SHOW GETS A BOOST (Continued from preceding page)

Along with the 27 Grammys to Danmost nominations among the individ-

ish and foreign acts, local performers will be eligible for two additional prizes: the Tuborg Green Prize and Danish Broadcasting's P3 prize, both based on nonularity The Grammy jury will again be

divided into two parts, each with 50% influence. One half will be composed of 2,600 practicing musicians, all members of the performing right organization Gramex, and the other half will be composed of 90 people from musicrelated media

This year, nomination demanded a significantly higher number of record sales for the artists, and any winners

from last year were not eligible. EMI-Medley and Sony Music (Den mark) are running nip and tuck as the label with the most nominations. EMI's headline acts and previous Grammy winners Dizzy Mizz Lizzy, TV-2, and Lars H.U.G have all been ated in various major categorie Sony rap act Ostkyst Hustlers won the

ual performers.

The rappers will be in the running for the key awards, including those for hand allows hit single hest ren songwriter, and best album cover. Two

vears ago, Ostkyst Hustlers won the award for best new band.

#### SNFP (Continued from preceding page) include the 50-store FNAC, which

accounts for some 25% of record sales in France. FNAC's management has been reluctant to make its data available to SNEP, arguing that the chain did not want to supply its competitors with strategic market information. Mirski says that the absence of FNAC in the sample has been atatistically balanced and that tests have shown that the sample is a represen-tative one. He adds, "Negotiations are still going on with FNAC."

#### KOGA. JASRAC LEARN SYMBIOSIS (Continued from page 45)

story building and pay rents lower than those prevailing in the late-'80s "bubble economy" era. JASRAC members criticized the deal, key JASRAC executives resigned in early 1994, and the new leadership froze payments. Koga and JASRAC then sued each other in the spring of that year

In June 1996, JASRAC's membership approved a court-suggested com e whereby the society would lend 5,2 billion yen (\$44.7 million) to Koga, instead of the original 7.77 billion yen, and pay a reduced rent. JASRAC's new offices are located at

the following address: 3-6-12 Uehara, Shibuya-ku, Tokyo, Japan 151. The telephone number is 03-3481-2121, and the fax number is 03-3481-2150.

The society also has a new English language World Wide Web site (http:// www.jasrac.or.jp/ejhp/), which contains information on JASRAC's history, structure, and operations

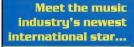
The move to new premises coincides with what many in the Japanese music copyright community see as a more aggressive stance by JASRAC on s such as new media.

"I think the president of JASRAC.

Mr. [Moriyuki] Kato, is doing a good job, because under his direction, JASRAC is looking ahead by getting royalties from users and negotiating very energetically," says an executive at a leading Japanese music publisher. "Before, JASRAC would always wait for new regulations."

JASRAC's recently concluded rov-

alty-collection agreement with online karaoke service operators is a case in point, he says, emphasizing the need for such a proactive approach with the proliferation of new media.



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BILLBOARD FERRUARY 1 1997

# HITS OF THE WORLD



|   | AN  | (Demga Publications Inc.) 01/27/97   |  |  | NY (Media Control) 01/21/97  | U.I  | K. (07:  | rt-Track) 01/20/97   | FR  | ANG  | E (SNEP/IFOP/The-Live) 01/18/97   |
|---|---|--|--|--|--|--|--|--|---|--|---|
| HS  | LAST  | SINGLES  | THES   | LAST   | SINGLES  | THES   | LAST   | SINCI FS   | THES  | LAST   | SINGLES   |
|   | NEW   | FACE GLOBE AND THA   | 1  | 1  | TIME TO SAY GOODBYE SARAH BRIGHTMAN A  |  | HEW  | YOUR WOMAN WHITE TOWN BRAUANTSORYSALS WHERE DO YOU GO NO MERCY MICHIBAN PROFESSIONAL WIDOW TORS ANDS EASTWEST SAY WHAT YOU WANT TEXAS MERCENT BEETLEBUM BLIR FOOMPRIGHTOR  | 1   | 1  | ERFED FROM DESIRE GALA SOURS  |
| 2   | 1   | YOU ARE THE ONE TK PRESENTS KONETTO MEX  | 1.   | 11   | ANOREA BOCELLI LASTAYEST   | 3 4 5 6  | 6 1 7  | PROFESSIONAL WIDOW TORLANDS ANTWOOD  | 2   | 3  | PARTIR UN JOUR 2 BE 3 EM  |
| 3   | ,   | SHIROLKUMONO YOUNI SARUGANSEKI COURMA  | 3  | 3  | DON'T SPEAK NO DOUBT HCA   | 4  | 7  | SAY WHAT YOU WANT TEXAS MENCERY  | 3   | 2  | SAY YOU'LL BE THERE SPICE GIRLS WHEN  |
| 1   | NEW   | WALTZ KYOSUKE HIMURO POLIDOR   | 1  | 7  | UN-BREAK MY HEART TONI BRAXTON ANDA<br>E HAVE A DREAM DI QUICKSILVER ANDARE  | 5  | HEW  | GET UP (EVERYBODY) BYRON STINGLY MAN   | 5   | 13   | BAILA ALLIAGE BAX DANCE<br>I NEED YOU ST EM:  |
|   | 3   | STEADY SPEED TOY'S PACTORY   | 5  | 5  | WHEN I DIE NO MERCY ASSISA   |  |  | PEDPLE HOLD ON (THE BOOTLEG MIXES) LISA  | 6 7   | 4  | EVERLASTING LOVE WORLDS ARREST (V.)   |
|   | 6   | PRIDE MIRI IMAI FOR LIFE   | 6 7  | 4<br>B   | VERPISS DICH TIC TAC TOE RCA   | 7  | 2  | STANSFIELD VS. DIRTY ROTTEN SCOUNDRELS   |   | NEW  | DA FUNK DAFT PUNK LIBELSYNON  |
| 1   | 4   | CAN'T STOP FALLIN' IN LOVE GLOBE MICK TRAK   | ١′   | В  | DIE LANGSTE SINGLE DER WELT WOLFGANG<br>PETRY AROLA  |  | 1 1  |  | 8 9   | B<br>12  | JE SERAI LA TERI MOISE SOURCEWISM<br>BAILANDO PARADISIO CKR   |
| П   | 5   | A WALK IN THE PARK NAME AND BO WAS TRUE  | 8  | 9  | BREATHE PRODICY SYTERCORD  | 8  | 3  | DON'T CRY FOR ME ARGENTINA MADONINA WARRE  | 10  | 10   | VISION OF LIFE DOWN LOW MAGETTE   |
| D<br>1  | B<br>NEW  | SHAKE SMAP VICTOR WHITE REFLECTION TWO-MEX KIND  | 9  | 6  | WHO WANTS TO LIVE FOREVER DUNE VIDEN   | 9  | 15   | QUIT PLAYING GAMES (WITH MY HEART) BACK-   | 11  |  | INSOMNIA ENTRE PSS WHEN WERE  |
|   | 10  |  | 10   | 20   | STEP BY STEP WHITNEY HOUSTON AREA SO STRUNG OUT C-BLOCK WEA  | 10   | HEW  | STREET BOYS INC  | 12  | NEW  | TOUJOURS LA POUR TOI 2 BE 3 ties  |
| 3   | NEW   | SONONAMANO KIMIDE ITE MAYO OKAMOTO   | 12   | 19   | DON'T CRY FOR ME ARGENTINA MADONHA WEA   | ii   | 13   | GUIT PLAYING GAMES (WITH MY HEART) BACK-<br>STREET BOYS INC<br>COME BACK BRIGHTER REEF SONYS?<br>UN-BREAK MY HEART TONI BRAXTON<br>LARCCUMBER.   | 13  | 14   | IT'S ALL COMING BACK TO ME NOW CELINE<br>OION COLUMNA   |
|   | 11  | ALONE MAYO CKAMOTO TOURNS MAN  | 13   | 10   | DNE AND DNE ROBERT MILES FEATURING MARIA   | 12   | 10   | HEY CHILD EAST 17 LONDON   | 14  | 20   | JE TE PRENDRAI NUE DANS LA SIMCA 1000 LE  |
| 5   | NEW   | ALNANDA V6 AVX TIXX  | 14   | 13   | NAYLER MOTOR MUSIC<br>2 BECOME 1 SPICE GIRLS VIIGN   | 13   | 12   | DON'T LET GO (LOVE) EN VOGUE LASTWEST AMERICA<br>2 BECOME 1 SPICE GIRLS VIRGIN   |   | 1  | CHEVALIERS DU FIEL FLARDAS  |
| 6   | 9   | KOREGA WATASHINO IKIRUMICHI PUFFY DISC   | 15   | NEW  | DARKMAN NANA MOTOR MUSIC   | 14<br>15   | 12<br>5<br>4   | I CAN MAKE YOU FEEL GOOD KAWANA HEMESISWII.  | 15<br>16  | NEW<br>1B  | LET A BOY CRY GALA SCORNO<br>HOW BIZARRE OMC POLYDOR  |
| ,   | 12  | GOMENHE MARINO TAKAHASHI VICTOR  | 16   | 11   | QUIT PLAYING GAMES (WITH MY HEART) BACK-   |  |  |  | 17  | NEW  | BOHEMIAN RHAPSODY BRAIDS DISTWEST   |
| 3   | 16  | LEGEND OF WIND TRE ACCURACY  | 17   | 14   | STREET BOYS ROUGH HADE<br>WHY DON'T YOU DANCE WITH ME FUTURE   | 16<br>17   | 9 14   | STEP BY STEP WHITNEY HOUSTON ARRIA<br>ONE AND ONE ROBERT MILES FEATURING MARIA   | 18  | 11   | REVER MYLENE FARMER INVIDER   |
| 3   | 15  |  |  |  | BREEZE MOTOR MUSIC   |  |  | MAYLER DECONSTRUCTION OVER AND OVER PUFF JOHNSON COLUMNA   | 19  | NEW  | UN-BREAK MY HEART TONI BRAXTON ARSTA<br>DON'T SPEAK NO DOUBT MCA  |
| 2   | 13  | YELLOW YELLOW HAPPY POCKET BISCUITS 100H-  | 18   | 18   | BREAK IT UP SCOOTER (DEL   | 18<br>19   | HEW  | THE DUDER OF PUFF JOHNSON COUNTRY  | 20  | NEW  |   |
| П   |   | ALBUMS   | 19   | 15<br>HEW  | PAPARAZZI XZIBIT RCA<br>ALLES AUS LIEBE DIE TOTEH HOSEH (ASTWEST   | 20   | B  | THE DLDER EP GEORGE MICHAEL VIRGIN<br>SATAN LIVE ORBITAL INTERNALIZATION   |   | ١.   | ALBUMS MYLENE FARMER ANAMORPHOSEE POUROR  |
| ı   | 1   | MAY MAXIMUM AUTYTOW  | 20   | HEW  | ALBUMS   |  |  | ALBUMS   | 1 2   | 9  | SOUNDTRACK EVITA WEA  |
|   | 1 2   | L'ARC-EH-CIEL TRUE NACON SONY YELLOW MONKEY TRIAD YEARS ACT 1 COLUMBIA   | 1  | 1  | ANDREA BOCELLI BOCELLI POLYSOR   | 1 2  | HEW  | VARIOUS ARTISTS THE NO. 1 MOTOWH ALBUM   | 3   | 1  | CELINE DIDH LIVE À PARIS COUNTRY  |
| .   | 3 5   | YELLOW MONKEY TRIAD YEARS ACT 1 COLUMBIA   | 1  | HEW  | DUHE FOREVER VISION  |  |  |  | 4   | 3  | SPICE GIRLS SPICE VIRGIN<br>NOIR DESIR 66666.7 CLUB IMPOUNT   |
|   | 5   | GLAY BELOVEO PLATINUM TOSHIHOBU KUBOTA LA-LA-LA LOVE THANG SON   | 3  | 3  | SOUNDTRACK EVITA WIA   | 3  | 4  | BEAUTIFUL SOUTH BLUE IS THE COLOUR GO  | 5   | 15<br>HEW  | NOIR DESIR 66666.7 CLUB MARCAY<br>3T BROTHERHOOD EPIC   |
|   | 6   | GLORE GLORE ANTATRAS   | 4  | 5  | NO DOUBT TRAGIC KINGDOM MCA  | 4  | 3  | VARIOUS ARTISTS MINISTRY OF SOUNDTHE   | 1 %   | HEW<br>4   | WORLDS APART EVERYBOOY DEA  |
| 1   | 7   | TIME CAPSULE—ALL THE SINGLES EPIC SONY   | 5  | 2 4  | TONI BRAXTON SECRETS ANSIA. TIC TAC TOE TIC TAC TOE IKA  |  |  | AHHUAL II MINISTER OF SOUND<br>SOUHDTRACK EVITA WANNER ERICS, MITA   | В́в   | 7  | JULIO IGLESIAS TANGO COLUMNIA   |
|   | HEW<br>18   | MIDORI KARASHIMA KAZITSU 10949A ME<br>STEVIE WONDER GREATEST HITS POLYGOR  | 7  | 6  |  | 5  | 14   | FUGEES THE SCORE EUROPEACHUMEN   | 9   | 6  | CELINE DIDN FALLING INTO YOU COUMBO   |
|   | 11  | IIA 11 vector  | 8  | 6<br>14  | WOLFGANG PETRY ALLES ANDLA   | 5 6 7 8  | 2<br>14<br>11<br>6   | FUGES THE SCORE REPRODUCCIOUMBA GEORGE MICHAEL OLDER VIRON MANIC STREET PREACHERS EVERYTHING MUST  | 10  | 12   | FUGEES THE SCORE SMALL  |
| ı   | 8<br>15   | FUMIYA FUJII STANGARO PONY CANYON<br>VANESSA WILLIAMS ALFIE—THE BEST OF VANES-   | 1 3  | 1 7  | CELINE DIDH FALLING INTO YOU COLUMNA<br>BACKSTREET BOYS BACKSTREET BOYS ROUGH  |  |  | GO OFF   | 1 12  | 10   | JAMIROQUAL TRAVELLING WITHOUT MOVING  |
| 1   | 15  | VANESSA WILLIAMS ALFIE—THE BEST OF VANES-<br>SA WILLIAMS MERCURY   | 10   | 1 "  | BACKSTREET BOTS BACKSTREET BOTS ASSOCI   | 9  | 5 8  | GO EPIC<br>CELIHE DION FALLING INTO YOU EPIC   |   |  |   |
| 3   | HEW   | SUNNYDAY SERVICE A HIGHT OF LOVE & LAUGH-  | 11   | 15   | HD MERCY MY PROMISE AROLA  | 10   |  | LIGHTHOUSE FAMILY OCEAN ORIVE WILD   | 13  | 20   | TERI MOISE TERI MOISE SOURCEVERSM   |
|   |   |  | 12   | HEW  | SOUHDTRACK THE PREACHER'S WIFE ANSIA   | 11   | 18   | SIMPLY RED GREATEST HITS EASTWEST  | 14  | 17<br>NEW  | LES ENFOIRES LA SOIREE DES ENFOIRES 96 :<br>CELIME DION D'EUX COLUMBIA  |
| Н   | 9   | B'Z FRIENDS II ROOMS   | 13   | B<br>12  | KELLY FAMILY ALMOST HEAVEN EM<br>2UCCHERD THE BEST OF ZUCCHERO POLYBON   | 11<br>12<br>13<br>14<br>15<br>16   | 15<br>HEW  | TONI BRAXTON SECRETS LAFACUARISTA<br>NULA SHAKER K COLUMBIA  | 16  | 11   | MICHAEL JACKSON HISTORY PAST, PRESENT   |
| 5   | HEW<br>20   | PEARL PEARL POLYDON<br>SYARANG GOLDEN G MAD MEAN   | 15   | 16   | ENIGMA LE ROLEST MORT, VIVE LE ROLL VIRGIN   | 14   | 17<br>HEW  | ROBERT MILES DREAMLAND DECONSTRUCTION BUSH RAZORBLADE SUTCASE INTERSCOPLAGA ALAHIS MORISSETTE JAGGED LITTLE PILL MINER   | 1   |  | FUTURE-BOOK 1 and   |
| 6   | HEW   | VARIDUS ARTISTS GAHCE MAHIA 4 TOSHBA ENE   | 16   | 11   | DIE TOTEN HOSEN IM AUFTRAG DES HERRH   | 15   | HEW  | BUSH RAZORBLADE SUITCASE INTERSCOPEACA   | 17  | 15   |   |
| 8   | 13  | MMIROQUAL TRAVELLING WITHOUT MOVING ENC  | 17   | 10   | SCHLUMPFE VOLL OER WINTER DW   |  | 1 1  | VARIOUS ARTISTS HITS 97 WARRENGOMESON  | 18  | HEW  | LES RITA MITSOUND EN CONCERT PRIVE DELA   |
| •   | HEW   | MR. BIG BIG BIGGER BIGGESTI—THE BEST OF  | 18   | 19   | ANDREA BOCELLI VIAGGIO ITALIANO POLYCOR  | 17   | 9  | VARIDUS ARTISTS HITS 97 WARNERGLOBALSONY   | 19  | NEW  | ALANIS MORISSETTE JAGGEO LITTLE PILL WAR  |
|   |   | MR. BIG EASTWEST JAVAN   | 19   | 18   | ANDRE RIFLE STRAUSS & CO. POLYGOR  | 19   | NEW<br>12  | JAMIROGUAI TRAVELLING WITHOUT MOVING SONY SE<br>SLADE FEEL THE HOIZE—GREATEST HITS POLYDON<br>OASIS (WHAT'S THE STORY) MORNING GLORY? CILLIFON   | 20  | 18   | CRANBERRIES TO THE FAITHFUL DEPARTED  |
| 0   | 12  | T-BOLAH BALLADS 24H  | 20   | 17   | EROS RAMAZZOTTI DOVE C'E MUSICA MICLA  | 20   | 12   | CASIS ENHAT'S THE STORY) MORNING GLORY? CRUTON   |   |  | SLAWD   |
| A   | JAD   | A (SoundScan) 02/01/97   | ME   | THE  | RLANDS (Stichting Mega Top 100) 01/25/97   | ALI  | CTD  | ALIA (ARIA) 01/26/97   | (T)   | LLY  | (Musica e Oischis FIMID 01/20/97  |
|   | LAST  | A (Sourcescaro UZ/01/97  | 145  |  | ICCATOD Secreting Mega top 1003 01/25/97   |  |  |  |   |  | OMUSICA E DISCRIFFIMIO 01/20/97   |
| ĒΧ  |   |  |  |  |  | THES   | LAST   |  | THES  | 11457  |   |
|   | WEEK  | SINGLES  | WEE  | LAST   | SINGLES  | THES   | LAST   | SINGLES  | THES  | LAST   | SINCLES   |
|   | WEEK<br>1   | GOD BLESS THE CHILD SHANA TWAIN MERCURY  | WEE  | WEEK   | DON'T SPEAK NO DOUBT MCA   | WEED<br>1  | HEW  | FREAK SILVERCHAIR MURMURSONY   | THES<br>WEED  | WEE  | DHE AND ONE ROBERT MILES FEATURING MAIN   |
|   | WEEK<br>1   | GOD BLESS THE CHILD SHANA TWAIN MERCURY  | 1 2  | 1<br>4   | DON'T SPEAK NO DOUBT MOA<br>HANKE & ZAGE GABBER PIET SUMMY   | 1 2  | HEW<br>2   | FREAK SILVERCHAIR MURMURSONY   | 1   | 1  | DHE AND ONE ROBERT MILES FEATURING MAIN   |
| 3   | 1<br>2<br>3   | GOD BLESS THE CHILD SHANA TWAIN MERCURY<br>WHERE DO YOU GO NO MERCY AND AN<br>ONE AND ONE ROBERT MILES FEATURING MARIA<br>NATISE AND STATES.   | 1<br>2<br>3  | 1 4 2  | DON'T SPEAK NO DOUBT MCA<br>HANKE & ZAGE GABBER PIET BANNEY<br>2 BECOME 1 SPICE GIRLS YOURS  | WEED<br>1  | HEW<br>2   | FREAK SILVERCHAIR MURNIQUESONY<br>BREAK MY STRIDE UHIQUE 2 DANCE FOOLSONY<br>TO THE MOOH & BACK SAVAGE GARDEN ROSINT<br>I FHALLY FOUND SOMEDHE BURBRA STRIDSAND  | 1 2   | 1 2  | DHE AND ONE ROBERT MILES FEATURING MAIN<br>NAYLER DISCRIME<br>THE RIDE ON THE RHYTHM BLACKWOOD ALD  |
| 3   | WEEK<br>1   | GOD BLESS THE CHILD SHANA TWAIH MERCURY<br>WHERE DO YOU GO NO MERCY ARRIA<br>ONE AND ONE ROBERT MILES FEATURING MARIA<br>NAYLER ARRIS<br>UN-BREAK MY HEART TONI BRAXTON  | 1 2  | 1<br>4   | DON'T SPEAK NO DOUBT MOA<br>HANKE & ZAGE GABBER PIET SUMMY   | 1<br>2<br>3<br>4   | HEW<br>2<br>1<br>12  | FREAK SILVERCHAIR MURRIAGONY BREAK MY STRIDE UHIQUE 2 DANCE FOOLGONY TO THE MOOH & BACK SAVAGE GARGEN RODRIT I FHALLY FOUND SOMEDHE BARBRA STREISAND & REYNN ADJANS AND  | 1 2 3   | 1 2 6  | DHE AND ONE ROBERT MILES FEATURING MAIN<br>NAYLER CONTINUE<br>THE RIDE ON THE RHYTHM BLACKWOOD AND<br>BOHEMIAH RHAPSODY BRAIDS WIA  |
|   | 1<br>2<br>3<br>4  | GOD BLESS THE CHILD SHANA TWAIN MERCURY WHERE DO YOU GO NO MERCY ARREA ONE AND ONE ROBERT MILES FEATURING MARIA NATURE AND A MELAY TON BRAXTON MARIANATION.  | 1<br>2<br>3<br>4   | 1<br>4<br>2<br>10<br>3   | DON'T SPEAN NO DOUBT MCA HANNE & ZAGE GABBER PIET RAMAN Z BECOMET SPICE GIRLS WINDA DON'T CRY FOR ME ARGENTINA MADOHINA WARRE DE WAARHEID MARCO BORSATO POUTOR   | 1<br>2<br>3  | HEW<br>2   | FREAK SILVERCHAIR MURMUNSONY BREAK MY STRIDE UHIQUE 2 DANCE FOOLSONY TO THE MOOH & BACK SAVAGE GAROEN RODART I FINALLY FOUND SOMEOHE BARBRAS STREISAND & BRYAN ADAMS AUM DY YOUTH NOT IN IT FOR LOVED FM OUTTA   | 1<br>2<br>3<br>4  | 1<br>2<br>6<br>8   | DHE AND ONE ROBERT MILES FEATURING MAR<br>NAYLER DEXTURNS<br>THE RIDE ON THE RHYTHM BLACKWOOD AND<br>BOHEMAH RHAPSODY BRAIOS WA<br>DON'T CRY FOR ME ARGENTINA, WADONNA W  |
|   | 1<br>2<br>3<br>4  | GOO BLESS THE CHILD SHAMA TWAIN MERCURY WHERE DO YOU GO NO MERCY ARREST ONE AND EAST FRATURING MARIA NATLER ARREST AND SHAME A | 1<br>2<br>3<br>4<br>5<br>6   | 1<br>4<br>2<br>10<br>3<br>8  | DON'T SPEAK NO DOUBT MCA HANNE & ZAGE GABBER PIET SAMMY 2 SECOME I SPICE GIRLS VIVOSI DON'T CRY FOR ME ARGENTRIA MADDINA WARN- TR DE WARRHEID MARDO BORSATO POUTOR FRIED FROM DESIRE GALA POUTOR   | 1<br>2<br>3<br>4<br>5  | HEW<br>2<br>1<br>12<br>8   | FREAK SILVERCHAIR MUNIMIMISTONY BREAK MY STRIDE UNIQUE 2 OMICE FOOLSONY TO THE MODH & BACK SAVABLE GARDEN DOOMT I FINALLY FOUND SOMEONE BARBRA STRIESAND & BRYANA ADJUST AM OF YOU'RE NOT IN IT FOR LOVED TM OUTTA HEREE I SHANA TWAIN MADOUTY   | 1<br>2<br>3<br>4<br>5   | 1<br>2<br>6<br>8<br>4<br>3   | DHE AND ONE ROBERT NILES FEATURING MAI<br>NAYLER CONCURSO<br>THE RIBE OF THE ROTTHM SLACKWDOO ALD<br>BOHEMAN RIMAYSODY SRAIGS WAS<br>DON'T CRY FOR ME ARGENTINA IMADONINA W<br>ENCORE UNIT FOR IS ASSIST PRAYAGE<br>BORN SLEPY UNDERWORD DO OF WURSLIGHING  |
|   | 1<br>2<br>3<br>4<br>5   | GOD BLESS THE CHILD. SHAMA TWAIN INSCOURT WHERE DO YOU GO MERCY WISDA ONE AND ONE ROBERT MILES FATURING MARIA NATLAR. WISDA ONE AND ONE ROBERT MILES FATURING MARIA NATLAR. WISDA ONE ROBERT MILES FATURING MARIA VIOLENTE MILES AND MARIA WISDA RIGHT. ONE MARIA RIGHT. ONE FOR ME) BACK-STEFFER OWN.   | 1<br>2<br>3<br>4<br>5<br>6<br>7  | 1<br>4<br>2<br>10<br>3<br>8<br>5   | DON'T SPEAK NO DOUBT MCA MANKE ZAME CABBERP HET MANNY 2 BECOME I SPICE GRIES VIVON DON'T CRY FOR ME ARGENTINA MADDHINA MANN- DI DE WAARHEID MARCO BORSATO POUTOR FORED FROM DESIRE GALA PICKDOR HEED YOU ST 1990   | 1<br>2<br>3<br>4<br>5  | HEW 2 1 12 B 5 10  | FREAK SILVERCHAIR MURMARADHY BERDAK MY STRIDE UMBUIL 2 DINCE FOOLGONY TO THE MODE HE BACK SANAGE CAROCEN ROOMET I FINALLY FOUND SOMEONE BAYRRA STRIBSAND BEYAN ADAMS AM UF YOU'RE NOT IN IT FOR LOVE! THE OUTTA HEREE SHAMA TWAIN MARCHY BREATH PROCINY DANCE FOOLGONY BREATH PROCINY DANCE FOOLGONY DON'T SPEAK NO DOUGHT MURISCOPPUMPYEAK.   | 1<br>2<br>3<br>4<br>5<br>6<br>7   | 1<br>2<br>6<br>8<br>4<br>3<br>5  | DHE AND ONE ROBERT MILES FEATURING MAIN NAVELE CONTROL OF THE RHYTHM BLACKWDOO AAD BDHEMAN RHAPSODY BRAGOS WAS DON'T CRY FOR ME ARGENTINA IMADONINA WE ENCORE UNE FOILS SAGH! HANGING BORN SLIPPY UNDERWORLD OF MOURSELERING REVENCE O. JOADO TIME  |
|   | 1<br>2<br>3<br>4<br>5<br>7  | GOO BLESS THE CHILD SHAMA TWAIN INSCURE WHIRER DO YOU GO NO MERCY WIDER ONE AND ONE AND ONE AND ONE FOR SHAME THE SHAME OF | 1<br>2<br>3<br>4<br>5<br>6<br>7<br>8   | 1<br>4<br>2<br>10<br>3<br>8<br>5   | DON'T SPEAN NO DOUBT MEA MANKE A ZAGE GABBER PIET MANNY 2 SECOME I SPICE GRES. WORN DON'T CRY FOR ME ARGENTISM AMOONNA MANNY EN WARMHEID MARCOD BORSATO FOOTOOR FREED FROM DESIRE GALA RESIDER I HEED YOU 3T SINC FYEND FROM CONTAINED FREED FOOTO MEANON MEANING FREED FROM DESIRE GALA RESIDER FREED FOOTO AT SINC FREED FROM DESIRE GALA RESIDER FREED FROM AGRAINED FREED FROM CONTAINED FREED FROM DESIRE GALA RESIDER FREED FROM DESIRE GALA RESIDER FREED FROM DESIRE GALA RESIDER FREED FROM THE MEANING FREED FROM THE FREED FROM THE FREED FROM THE FREED FREED FROM THE FREED FROM THE FREED FROM THE FREED FROM THE FREED FREED FROM THE FREED F | 1<br>2<br>3<br>4<br>5<br>6<br>7  | HEW 2 1 12 B 5 10 6  | PREAK SUPERCHAR MANUSCHOP  BREAK INTSTRIDE UNDUE 2 DARCE FOOGDOW  TO THE MOON BACK SANIGE CARROCK ROBERT  I PRIALLY FOUND SOMEDIME BATREON STREEMIND  OF TOUTRE NOT BIT FOR DOUBLE THE OUTTA  HERE SHAMA THAIN MANUSCH  BREATHE PROOF OF MACCOCCUPY  DON'T SPEAK NO DOUBLE TRANSCOCCUPY  D | 1<br>2<br>3<br>4<br>5   | 1<br>2<br>6<br>8<br>4<br>3<br>5  | DHE AND ONE ROBERT MILES FEATURING MAIN NAVILEE CONCURSE THE RIDE OF THE ROTTHM SLACKWDOO AND BOHEMAN REASON WAS DON'T CAY FOR ME ARGESTMAN AMADONINA WE ENCORE UNE FOILS SASH! FRANCE SORN SLIPPY UNDERWORLD ON THOSE WOODS OF THE WOODOOD SLIPPEY ON THE WOOD SLIPPEY ON THE WOODOOD SLIPPEY ON THE WOOD  |
|   | 1<br>2<br>3<br>4<br>5   | COD BLESS THE CHILD SHANAT TWISH INSCOURS WHERE DO YOU GO YOU MERCE THE WEAR THE WHERE DO YOU GO YOU MERCE THE WATER WAT | 1<br>2<br>3<br>4<br>5<br>6<br>7  | 1<br>4<br>2<br>10<br>3<br>8<br>5   | BONT TEFAN NO DOUBT IN: HANKE E JABE CABRES PIET BANNE 2 BECOME 1 SPICE GRISS WORN DON'T CRY FOR IME ARGENTINA MACOHINA WARN- DI EVALUATE DI GRISS WORN DOWN TORY FOR ME ARGENTINA ARCONO FRIED MAROD SORSATO PICCOTOR FRIED ROOM OF THE MACANEMA PICCON FUNCT THE MACANEMA MARGANEMA FOR THE EVALUATE MACANEMA MARGANEMA FOR THE EVALUATE MACANEMA MARGANEMA FOR THE MACANEMA  OCOUNT DO OF THE MACANEMA MARGANEMA FOR THE MACANEMA  OCOUNT DO OF THE MAKEMA MARGANEMA FOR THE MACANEMA  OCOUNT DO OF THE MAKEMA MARGANEMA FOR THE MACANEMA  OCOUNT DO OF THE MAKEMA MARGANEMA FOR THE MACANEMA  OCOUNT DO OF THE MAKEMA MARGANEMA FOR THE MACANEMA  OCOUNT DO OF THE MAKEMA MARGANEMA FOR THE MACANEMA  OCOUNT DO OF THE MAKEMA MARGANEMA FOR THE MACANEMA  OCOUNT DO OF THE MAKEMA MARGANEMA FOR THE MACANEMA  OCOUNT DO OF THE MAKEMA MARGANEMA FOR THE MACANEMA  OCOUNT DO OF THE MAKEMA MARGANEMA FOR THE MACANEMA  OCOUNT DO OF THE MAKEMA MARGANEMA FOR THE MACANEMA  | 1<br>2<br>3<br>4<br>5<br>6<br>7<br>8   | HEW 2 1 12 8 5 10 6 3  | FREAK SUPERCHAIR MINIMARCHIEF BERALMY STRIDE UNHOUL 2 BANCE FROASSIV TO THE MOON & BACK SANAGE CARCON ROWER THRALLY FOUND SOMECONE MARKES ASTRICTAND & BERCHAN ADMAS AMM FOR LOYING THE OUTTA MERCH STRIBE AND THE OUTTON SOME FOR LOYING THE BEATHER PROCESSY SANAGE FOR LOYING THE BEATHER PROCESSY SANAGE FOR LOYING THE BOTT SPEAK NO DOUGHT MINISTERIES WITH MEAST TOM BEAUTION IND WANNINGES STOCK GIRS'S WISHIN MARKES WANNINGES STOCK GIRS'S WISHIN MEASUREMENT AND MARKES STOCK GIRS'S WISHING MARKES GIRS'S WISHING MARKES TO WISHING MARKES GIRS'S WI | 1<br>2<br>3<br>4<br>5<br>6<br>7<br>8  | 1<br>2<br>6<br>8<br>4<br>3<br>5<br>7<br>HEW  | OME AND ONE ROBERT NILES FEATURING MAINTER RESTURING MAINTER RESTURING THE RIPETHER BLACKNOOD AND THE RIPETHER BLACKNOOD AND THE RIPETHER BLACKNOOD AND THE RIPETHER BLACKNOOD AND THE ROBERTHER AND CONTROL THE FOR ME ARESTMINA INADONINA WE RECORDE UNITE FOR SANIT SHOPP VINCERVORAL DO IN CONTROL SHOPP VINCERVORAL DO INCOME.   |
|   | 1<br>2<br>3<br>4<br>5<br>7  | GOO BLESS THE CHILD SHANAT WARM INSCOUR WHERE DO YOU GO NO MERCY WAS NOT ONE AND ONE A | 1<br>2<br>3<br>4<br>5<br>6<br>7<br>8<br>9  | 1 4 2 10 3 8 5 11 NEW 6  | DON'T SEPAN NO DOUBT AS MANNE & ZABE CABBER PIET IMMER 28 ECOMET 1 SPICE GRISS WORSE MOONT CRY FOR THE REPORT OF THE PIECE GRISS WORSE AND THE PIECE GRISS WORSE AND THE PIECE FROM DESCRIPTION OF THE PIECE PROMO DESCRIPTION OF THE PIECE PROMO DESCRIPTION OF THE PIECE PIECE PIECE AND THE CABBER GALE PIECES AND THE PIECE PIECE AND THE CABBER GALE PIECE AND THE PIECE PIECE AND THE PIECE AND THE PIECE PIECE AND THE PIECE PIECE AND THE PI | 1<br>2<br>3<br>4<br>5<br>6<br>7<br>8<br>9<br>10  | HEW 2 1 12 8 5 10 6 3 4 14   | FREAK SAUSSCHARE MEMBARKER  FREAK MY STIDIE HOULD Z. DANCE FOOLSOON  TO THE MOCH & BACK. SANAGE GARGON HOUSET  FINALLY FOUND SOMEONE BATRERS STRISSAND  & BERNAH ADAMS  AMA  OF YOUTHER OF HIT FOR LOVED THE OUTTA  HEREE SHAMA THAIN MALEURY  BERLATHE PROCESSY DANCE FOR SAUSSCHAP  WANNINGES STOCK GRISS YOUNG  | 1<br>2<br>3<br>4<br>5<br>6<br>7   | 1<br>2<br>6<br>8<br>4<br>3<br>5<br>7<br>HEW  | DHE AND ONE ROBERT MILES FEATURING MAINNER ROSWITCH. THE RIDE ON THE ENTITIME BLACKNOOD AS DEVELOPED IN THE STATE OF THE S  |
|   | 1<br>2<br>3<br>4<br>5<br>7  | SOO BLESS THE CHILD SHAMA TWARM HEXCHOP WHETE DO YOU GO TO MISSTO? WITH SHEET DO YOU GO TO MISSTO? WITH SHEET DO YOU GO TO MISSTO? WITH SHEET DO YOU GO THE CHILD SHEET THOU BRANTON LONG SHEET TO YOU ARE AN OFFICE THOSE SHEET DO YOU ARE AND CONTROL CHILD SHEET DO YOU ARE AND CONTROL CHILD SHEET DO YOU ARE AND CHILD SHEET TO YOU ARE AND THE SHEET TO YOU ARE AND YOU  | 1<br>2<br>3<br>4<br>5<br>6<br>7<br>8<br>9<br>10  | 1 4 2 10 3 8 5 11 NEW 6 7  | CONTESTEM NO DOUBT NO.  WHATE FAME DESERVE PLT MANY 2 RECORLE SPICE GRISS. VIOUS DOUT CREY POR ME ARRENTINA MADDRIAN, WAN- 10  EVALUATION OF THE MEAN OF THE MADDRIAN WAN- 10  EVALUATION DESERVE GRAP AVEOUGH HERD TOUR 3T HE STANDS 3T HE STA | 1<br>2<br>3<br>4<br>5<br>6<br>7<br>8<br>9  | HEW 2 1 12 8 5 10 6 3  | FREM SUPERCHAP IMPRILATORS OF THE PRESENCE OF  | 1<br>2<br>3<br>4<br>5<br>6<br>7<br>8<br>9<br>10<br>11<br>12   | 1<br>2<br>6<br>8<br>4<br>3<br>5<br>7<br>HEW<br>9<br>13   | DRE AND DAY, ROBERT MULES FEATURING MAR<br>MYNTER DONYDON.<br>THE RIDE ON THE RITHTHM BLACKINDOD AND<br>ENGEMBAR REMANDON'S PRANCE AND<br>DON'T CAY FOR ME. AREQUITINA. MADORINA, WILL<br>BOOM SURFEY UNDERFOORD ON TO WINDOW<br>WOOD DONE BLUFFY UNDERFOORD ON TO WINDOW<br>WOOD DONE BLUFFY OUTURE AT WINDOW<br>WOOD DEBLIEFY OUTURE AT WINDOW.<br>TO THE ME. COLD COSTS WAR MADO.<br>TO THE WEST COLD STORY WAS AND<br>LOVE IS LEAVING. BOY GLOCIEL THE<br>WING GOES BY CHARLE DONE WAS TO WOOD TO<br>THE GOES BY CHARLE DONE WAS TO WE WAS TO WE WAS TO WOOD TO<br>THE GOES BY CHARLE DONE WAS TO WE WAS TO WAS T |
|   | 1<br>2<br>3<br>4<br>5<br>7<br>11<br>6   | SOO BLESS THE CHILD SHAMAN YAMAH MICHORY WHITEE DO YOU GO TO MISTORY WITH WHITE DO YOU GO TO MISTORY WITH MICHORY WHITE DO YOU GO THE OWNERST MILES STATUISHED AMPRIA MATERIA WHITE AND THE OWNERS WITH MICHORY WHITE AND WITH MICHORY WITH MICHORY WITH MICHORY WITH MICHORY WITH MICHORY WITH MICHORY WHITE OWNERS WHITH YOUTH GOHE CHAMBERFREET; MAKEN WHITH YOUTH GOHE CHAMBERFREET; MIKAND YOUTH GOHE CHAMBERFREET MIKAND YOUTH GOHE CHAMBERFREET; MIKAND YOUTH GOHE CHAMBERFREET WAND YOUTH GOHE CHAMBERFREET WAND YOUTH GOHE CHAMBERFREET WAND YOUTH YOUTH GOHE CHAMBERFREET WAND YOUTH Y | 1<br>2<br>3<br>4<br>5<br>6<br>7<br>8<br>9<br>10  | 1 4 2 10 3 8 5 11 NEW 6 7 9  | DON'T STEAM NO DOUBT Los.  MANUE E ADME DIABBIE PIET TAMEN 2 BECOMET 5 SPICE GRISS. YOUNG DON'T CHY FOR BE ARBEITMAN MACOPINA WANN- IN WARNING MACOS BOOSHID POZOCH I PIETE PIETE BESTER GALA PRODOC I PIETE PIETE PIETE BESTER GALA PRODOC I PIETE PI | 1<br>2<br>3<br>4<br>5<br>6<br>7<br>8<br>9<br>10<br>11<br>12  | HEW 2 1 12 8 5 10 6 3 4 14 7   | FEEL SUPERCHAP IMPROVED TO THE MEDIT OF THE  | 1<br>2<br>3<br>4<br>5<br>6<br>7<br>8<br>9<br>10<br>11<br>12<br>13   | 1<br>2<br>6<br>8<br>4<br>3<br>5<br>7<br>HEW<br>9<br>13<br>12   | DRE AND ONE TOGETT HALES FRATURING MAN MANUTES GONTONE THE RIDE ON THE RIPHTHME BLACKNOOD AND REMEMBER AND POST BROWNERS. THE RIPHTHME AMADEMING THE RIPHTHME AMADEMING THE RIPHTHME AMADEMING THE REPRESE OF A DESCRIPTION OF THE REPRESE OF THE RESERVE OF THE REPRESE OF THE RESERVE OF   |
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| HIS | LAST | SINGLES  | THIS |                      |  |
| 1   | 1    | UN-BREAK MY HEART TONI BRAXTON                           | 1    |                      |  |
| 2   | 2    | ONE AND ONE ROBERT MILES FEATURING MARIA                 | 2    |                      |  |
| 2   | 2    | NAVI FR 100  | 3    |                      |  |
| 3   | 7    | DON'T CRY FOR ME ARGENTINA MADONNA WICH                  | 4    |                      |  |
|     | 11   | 68 BROS.   |      |                      |  |
| 4   | 6    | DON'T SPEAK NO DOUBT INTERSCOPLINGS                      | 6    |                      |  |
| s   | 3    | BREATHE PRODICY IN RECORDINGS                            | 7    |                      |  |
| 6   | 5    | FREED FROM DESIRE GALA DO IT YOURSELESCORPIO             | 8    |                      |  |
| 7   | 8    | TIME TO SAY GOODBYE SARAH BRIGHTMAN &                    |      |                      |  |
|     |      | ANDREA BOCELLI EASTWEST                                  | 9    |                      |  |
| 8   | 4    | 2 BECOME 1 SPICE GIRLS VINSIN                            | 10   |                      |  |
| 9   | 10   | QUIT PLAYING GAMES (WITH MY HEART) BACK-                 | 1    |                      |  |
| 10  |      | STREET BOYS ANT<br>SAY YOU'LL BE THERE SPICE CIRLS WATER | 1    |                      |  |
| 10  | 9    |  | 2    |                      |  |
|     | 11   | ALBUMS   | 3    |                      |  |
| 1   | 1    | SPICE GIRLS SPICE VINON                                  | 1 3  |                      |  |
| 2   | NEW  | EDUNGTIACK EVITA SOMEOFERS                               |      |                      |  |
| 3   | 3    | TONI BRAXTON SECRETS LAFACERRESTA                        | s    |                      |  |
| 4   | 2    | CELINE DION FALLING INTO YOU ENGROUSHING                 | 6    |                      |  |
| s   | 6    | NO DOUBT TRAGEC KINGDOM INTERSCOPENCY                    | 7    |                      |  |
| 6   | 4    | ANDREA BOCELLI BOCELLI SUGALIFOLIDOS.                    | '    |                      |  |
| 7   | 9    | FUGEES THE SCORE HAPPHOUSECONWARM                        | 8    |                      |  |
| 8   | 8    | SIMPLY RED GREATEST HITS CASTMIST                        | 1 %  |                      |  |
| 9   | 7    | ZUCCHERO THE BEST OF ZUCCHERO POURDOR                    | 1 %  |                      |  |
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MICHAEL LEARNS TO ROCK PAINT MY LO

EMIL CHALL LANG WITH EMIL CHALL FOR

DICKY CHEUNG JOURNEY TO THE WEST CELLINE GION EALLING INTO YOU soon VARIOUS ARTISTS DANG DANGDUT WAR

MALAYSIA (RIM) 01/21/97

NEW

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TIES LAST

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10 NEW

ROD STEWART IF WE FALL IN LOVE TONIGHT SWEDEN (GLF) 01/17/97 SINGLES SHREALES
UN-BREAK MY HEART TONI BRAXTON IMAG
BREATHE PRODICY MANIE
I BREATHE VACUUM ESCONDUM
ONY SPEAK NO DOUBT MCA.
ONE AND ONE ROBERT MILES FEATURING MARIA

NAMER MAG BONDMIAN RMAPSODY BRADS WARNER 2 BECOME 1 SPICE GIRLS WIGH CALLING YOUR NAME ETTIPE STOCKHOLM IF YOU EVER EAST 17 FEATURING GABRIELLE POLICIAN
WE WE STAKKA BO & TITIYO WITH FLESHQUARTET AND MAIN NEW AL RUMS NEW DADDON STREISAND A COLLECTION GREATEST TS...AND MORE SOMY YA CON DIOS THE BEST OF VAYA CON CIOS RFARNA SMURFHITS 1 o HASSAN TILLYARATAGNA EFFEKTER VOL. S

SPICE GIRLS SPICE VISIO NO DOUBT TRACIC KINGDOM MAK KISS GREATEST HITS FOLTAMM TONI BRAKTON SECRETS SMG JUMPER JUMPER INCHONOME ROO STEWART IF WE FALL IN LOVE TONIGHT

NORWAY (Venders Gang Norway) 01/21/97

| 1 | 1  | DON'T SPEAK NO DOUBT UNIVERSAL            |
|---|----|---|
| 2 | 2  | UN-BREAK MY HEART TONI BRAXTON BMG        |
| 3 | 3  | 2 BECOME 1 SPICE GIRLS WIGH               |
| 4 | 4  | WHEN YOU'RE GONE CRANBERRIES POLYGRAM     |
| s | 5  | BREATHE PRODICY NO                        |
| 6 | 8  | ONE AND ONE ROBERT MILES FEATURING MARIA  |
|   |    | NAYLER SMG                                |
| 7 | 6  | NO DIGGITY BLACKSTREET (FEATURING DR. DRE |
|   |    | QMMERSAL                                  |
| 8 | 10 | BOHEMIAN RHAPSODY BRAIDS WARES            |
|   |    |   |

I CAN'T HELP MYSELF KELLY FAMILY (M)
QUIT PLAYING GAMES (WITH MY HEART) BACK-NEW STREET BOYS INCOMINA ALBUMS NO DOUBT TRADIC KINGDOM CHAVERSE.
SANTANA SUMMER DREAMS SONY
SPICE GIRLS SPICE WHOM
CRANBERRIES TO THE FAITHFUL DEPARTED FOCK.

TONI ARAXTON SECRETS DISC TOTO GREATEST HITS som SOUNDTRACK FYITA MARKET KELLY FAMILY ALMOST HEAVEN DA SUEDE COMING UP SON

NFW

AIN (TVE/MPIVE) 01/11/97

BREATHE PRODICT CHOUNG THE OBOYE FREE MIT WISE ONE TIME DEVIL DJS MAI MUSIC AL BOSQUE NAV B-3 AZONOCE EXTRES-A-2 EX-3 GNGER NEW NEW LA TRAMPA NACIO CANO SINCI BELLISIMA—I HAVE A DREAM OJ QUICKSILVER YOU & YOU NATASHA HAGEN MANCO Y NO

DESCRIPTION OF DESCRIPTION ALBUMS SPICE GIRLS SPICE WHEN HILLIO AGI ESIAS TANGO COLORO ANA, MIGUEL, VICTOR & SERRAT EL GUSTO ES MINISTRO ATIONA PLA BAILA COLA CULA PARA COLA COCA

BOSTON AND THE PARTY AND THE COM-CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CROWDED HOUSE INTEREST LOS RODRIGUEZ HASTA LUEGO ONO
LAMBA PAUSINI LAS COSAS QUE VIVES DO LHZ PEDIENO Y GRANDES EXITOS HIS

## PORTUGAL (Formalian) 01/21/97

| 1   | OELFINS SABER A MAR 1995           |
|-----|------------------------------------|
| 2   | RIO GRANDE RIO GRANDE EM           |
| 4   | PEORO ABRUNHOSA & BANGEM TEMPO     |
| 5   | SPICE GIRLS SPICE VISSIN           |
| 10  | LUIS REPRESAS AO VIVO NO CCB (No   |
| NEW | ROXETTE BALADAS EN ESPANOL DA      |
| В   | QUEEN GREATEST HITS I & II EM      |
| NEW | NO DOUBT TRAGIC KINGDOM INTERSCORE |
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NEW TONI BRAXTON SECRETS IME 10 7 JULIO IGLESIAS TANGO SON

DFNMARK (IFPL/Nelsen Marketing Research) OL/16/97 SINGLES ROSES ARE RED AOUA NUSES ARE RED AGUA UNIVERSAL UN-BREAK MY HEART TONI BRAXTON 1985 DON'T SPEAK NO DOUBT 1986/1984 ONE AND ONE ROBERT MILES FEATURING MARIA

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QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS VINCE TONI BRAXTON SECRETS INC.

CELINE BION FALLING INTO YOU SONY LENE SIEL MINE FAVORITTER CMC NO DOUBT TRAGIC KINGDOM UNVERSE. OSTRYST HUSTLERS FILLO AF LOGN, SONY SOUNDTRACK EVITA MATERIA SPICE GIRLS S WAYA CON DIOS THE BEST OF VAYA CON DIOS BUNBIC TONG DISTANCE...THE BEST OF BUNBIC

MR. PRESIDENT WE SEE THE SAME SUN MARKET

FINLAND (Seural FPI Finland) 01/19/97

SUNCE FS DEFATHE PRODUCY IS NOT ANNA MULLE PIISKAA APULANTA LEVO A LITTLE BIT PANDORA MOA VALLAT JA VAET CMX HERRESSER ERITTAIN HYVA (FLLE) TAYDELLINEN) MASCARA EIDESTADTED GOODLOV - DECOMPRESSOR

RESPECT YOURSELF D.J. BOBO LAWSAN HELL DON'T CRY FOR ME ARGENTINA MADONNA WEA NEW NEW FLAMIO MOVETRON corros NUMBER ONE ALEXA DAME PROJECTION ALBUMS

NO DOUBT TRAGIC KINGDOM MCA EPPU NORMAALI REPULLINEN HITTEJA POKO SMURFFIT TANSSINITIT VOL. 1 (M) SPICE CIPI S SPICE IN

TONI BRAXTON SECRETS ..... NEW HOENT UP'N AWAY (THE SPECIAL ALBUM) WIA MAR THE VIOLIN PLAYER OF ENIGHA 15 DOLEST MORT VIVE 15 BOIL OF AIKAKONE TOISEEN MAAILMAAN INIG TOTO LEGEND—THE BEST OF TOTO SOW

# HITS OF THE WORLD GLOBA MUSIC PULSE THE LATEST MUSIC NEWS FROM AROUND THE

EDITED BY DAVID SINCI AID

BOSNIA: With the emergence of about 30 new bands, a dynamic punk and alternative rock scene developed in the besieged capital of Sarajevo during the 1992-95 war here. In April 1996, 14 of these new acts participated in an album of live recordings called "Rock Under Siege A," which was released under the austrices of Radio Zid (Radio Wall). In November 1996, many of these performers were joined by sets from Slovenia for two concerts at the Slova (Harmony) club in Saraievo, an were joined by according showing for two concerts at the stoga (training) calo in satisfies, and occasion that was only made possible thanks to a special lifting for two nights of a curfew, which is still in effect. Now Radio Zid has nut out a new album called "Rock Under Siege B." featuring statements. dio recordings by 12 Saraiew hands, including the Moron Brothers, Maelstrom, Down, Green Cheese, Protest, and Quasimind. The sones reflect the latest musical trends, many with lyrics that are steeped in the barsh realities of life in this war-torn region. DETAIL INTERVENCE

BULGARIA/BELGIUM: After six years as a top Bulgarian model. Petia Paviova launched a new career as a singer when she released her debut album, "Suniat" (The Dream), in 1994. The following year she recorded 14 songs from films and musicals for "Let's Make Love," an album released to



mark the 100th anniversary of the cinema. "A Fine Romance" from that album was widely acclaimed as one of 1995's best music videos by a Bulgarian act. Now she has released a new single, "Good Times," under the name Petty Paul. A mixture of girlie pop and uptempo house, the song was penned by the Belongwriting team of Frank Van Sandt, Rick Van Sandt. and Chalina and features rap vocals by Marky V. Recorded in Belgium and mixed in Bulgaria, the record was released joint-

ly by Inside Records (Belgium) and Pulse Records (Bulgaria) and will be distributed in both countries. The video for the song has already been shown several times on international music-TV channel MCM, Meanwhile, Paylova's modeling career continues; Petty Paul is the new face for Pepe Jeans London in Bulgaria. CHAVDAR CHENDON

IRELAND: Gael-Linn, the organization that promotes the use of the Irish language, has taken the unusual step of issuing an album of children's songs in English, "When I Was Young," on a new label, Fenn Records. It follows the success of a 1994 collection of Gaelic songs, "A Stor's A Storin" (subtitled "Songs For All Ages"), which featured 36 traditional songs for adults and children, many of them recorded for the first time. "When I Was Young" includes 28 tracks by the same artists who performed on "A Stor's A Storin," namely the husband-and-wife singers Lan Graham and Padraigin Ni Uellachain and guitarist/mandocellist Garry O Briain. Ni Uellachain composed and sang the title track for a feature film, "Branwen," which premiered at the 1994 London Film Festival, O Briain, a multi-instrumentalist and instrument maker, tours internationally with the groups Skylark and Buttons And Bows and the Mairtin O Connor band. During Graham's visits to schools in Northern Ireland as pert of a traditional-music program, many teachers from all sections of the community suggested that he record certain songs, and "When I Was Young" is the result of their requests. The best-known number on the album is probably "I Know Where I'm Going," which was published early this century in the first volume of "Irish Country Songs" by Herbert Hughes

AUSTRIA: Vienna is alive with the sound of music. Many big theaters in the capital are currently staging musicals, including "Cabaret," "Anatevka," "She Loves Me, sabeth." Now one of the stars of "Elisabeth," the German singer Uwe Kroeger, has released his second album, "Favourites (RCA Victor). Most of the titles on the international version of the CD

are in English, including songs from "Miss Saigon," "Evita," and "Starlight Express." The album was produced and arranged in Vienna and Los Angeles by Martin Gellner and Werner Stranka for Beat 4 Feet Productions. According to Gellner, the album features wellknown hits arranged with an unusual twist. "It is music with jazz, rock, and pop influences, done in a new way," he says.



NETHERLANDS/BELGIUM: The "Belgian wave" of bands that is currently sweeping the Netherlands, incorporating acts such as dEUS, Moondog Jr., K's Choice, and Metal Molly, gets stronger all the time. But it is still very rare for a Belgian act to be signed directly to a Dutch record company. time. But it is still very rare to a beginn set to be signed directly to a both condition the However, that is what happened to Keaton, a five-piece band named after the comedian Buster Keaton. Halling from Wallonia, the French-speaking part of Belgium, Keaton is now on the Columhis roster in the Netherlands. Initial interest was sparked by the group's inclusion on an indepen-dently released compilation, "Europa Connection," featuring artists from various European territories. Now Keston's debut album, "Intravenous," which was recorded in the Haute Regard studio, outside Liège in East Belgium, has been released. Although the so-called Belgian wave is talked about as a "movement," the acts involved are very different from one another, and Keaton is no acception. The band's music is a mixture of rock, pop, psychedelia, and industrial, with occasional echoes of American heavyweights such as Alice In Chains. While the first single, "Kill Me," is accessible, multiformat pop, other songs on the album are a lot more difficult to appreciate on first hearing. Sony Music Holland introduced the band to the company's foreign affiliates and the media at a special showcase organized during the Moorderslag trade fair in January. MORRHETTILLA

U.K.: Some of the country's top R&B singers, including Fayaz Simpson (of Nu Colours), Chris Ballin, Juliet Roberts, and the members of M People, were in a packed audience at a London club, the Spot, to hear Paul Johnson perform his first telor egig in six years. Johnson went into semi-retirement after being dropped by CBS (Columbia) but has recently toured and recorded with M People, He is now signed to Copasted Electrods and has a new album Schoduled for release in the poring KWAKI

BILLBOARD FEBRUARY 1, 1997

# **4AD Imports Icelandic** 'Madness' Of Gus Gus

HOME &

ABROAD

THE SONIC MONTAGES and songs created by Reykjavik, Iceland's Gus Gus for its debut slbum, "Polydistortion," defy easy description. But Lewis Jamieson, who signed the ensemble to 4AD in London, gave it a

try.
"In Iceland, everything is imported," he says, "so you get this
blending of Detroit house with
English techno with Belgium
beats—and the madness' endemic in the Icelandic

nature."
Certainly "madness" here is a compliment to a group that Jamieson describes as "very much boundary breakers."
Gus Gus—the group

Gus Gus—the group takes its name from Rainer Werner Fassbinder's 1973 film "Manchman Gus Gus Gut" and Gus Van Zant's movie "My Own Private Idaho"—has its roots in the filmmaking of Stefan Årni and Siggi Kjartanason,

who in 1995 recruited a multitalented cast, including Daniel Agúst, Magnús Jónsson, and Hafdís Huld, for a film and soundtrack project that evolved into this recording ensemble.

"This is the most exciting thing Ive heard for years," says Jamieson, who was turned on to Gins Gus wis an Iceland-only Gins Gus wis an Iceland-only of the thing of the thing

The band's first U.K. single, "Polyesterday," which has gotten exposure on BBC Radio One FM, is a trippy combination of ambient atmosphere, funky guitar, electronic tape loops, and dreamy lyrical images.

When you've got the Prodigy at No. 1, it's clear that kids (in Britainl are more amenable to electronic music," says Jamieson. "Gus Gus are challenging the status quo, whatever it may be." And in that way, the band follows the 4AD tradition. "What the Pixies did with guitar music, they do with electronic music," he says. While promotion of Gus Gus has come largely through dance club exposure thus far, the group will play its first live date in Lon don Feb. 13 at Hammersmith's Riverside Studios; the setting will mix music with film, theater,

graffiti, "and anything else we feel is appropriate," says Jamieson. "What we want to do is not a gig as such, but an event that will reflect some of the range of the band's talents."

Another single, the electronic bsss-powered "Believe," will be released in the U.K. Feb. 17. Meanwhile, "Polydistortion" is due for release this spring on

4AD/Reprise in the U.S.
"There is a real belief at 4AD in
the States that this will bresk
into the mainstream," ssys
Jamieson of Gus Gus. "This group

is not afraid of trying new things and that sense of purpose is fired through everything they do."

G EORGE WIN-STON, who has



by Thom Duffy
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BORDER CROSSINGS: In the wake of Babybird's chart success in the U.K., the Echo act opens its first European tour Thursday (30) in Cologne, Germany, while the single "Candy is released in Britain as a follow-up to the top 5 hit "You're Gorgeous" . . . Garth Brooks is already booked to perform two outdoor concerts May 16 and 17 at Croke Park in Dublin. Ireland remains Brooks' most loyal market outside the U.S. . . lection of Festival Highlights" is an album compiled by Radio Netherlands to highlight the range of international talent recorded by the service at Dutch festivals in recent years, includ-ing Mali's Salif Keita at the World Roots Festival in 1995. Brazil's Gilberto Gil at the Viva Brasil event staged in Amsterdam, also in 1995; and Cuban composer/keyboardist Jesus Chucho Valdea at the Music Meeting festival in Niimegen in 1993. More information on the release is available via on Radio Netherlands' World Wide Web

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, Billboard. 23 Ridgmount St., London, WC1E 7AH, or faxed to 43-171-323-2316.

site (http://www.rnw.nl).

## 'Bedazzler' Is MAdE For Universal Toronto Lo-Fi Pop Act Debuts On Major

■ BY LARRY LeBLANC lau

TORONTO—With the release of its loft pop album "Bedazzler" on MCA Records here Tuesday (28), MAdE will shake off, albeit reluctantly, its status as an independent band.

When Brian Hetherman, director of A&R at Universal Music Canada, first sought to sign the quirky Torontobased quartet, he discovered that its members—3son Taylor (lead vocals, guitar), Simon Bedford (guitar), Frank Guidoccio (bass), and Alison MacLean (drums)—were deadest egainst sign-(drums)—were deadest egainst sign-

ing with a major.
"They were one of the most antimajor-label bands I'd ever met," says

Hetherman.

"Our fear was losing control of how our masic would be represented," says Taylor. 'Obviously, when you get another party involved, investing money, they want a say in what you do, and you're expected to make compromises. We've found that once you get past the commany long, and meet the neaple, they

really are good people. We couldn't be happier."
To set up the sibum, Universal Music Canada blanketed Canadian retail, media, and college radio in December with a three-song CD featuring key tracks. "Hairdown," "Smudge," and "Fun Of You." The company will support the album

nationally with outdoor advertising, radio time buys, and a trade and consumer print campaign. On Jan. 13, Universal Music Csnada serviced the album's leadoff track, "Hairdown," to Canadian top 40, album rock, and modern rock radio. A video of the track, directed by Javier (54:40, Corey Hart. Ashley Maglessol, will be

delivered Feb. 4 to Much Music sml Musique Plus. The first to add "Hairdown" was modern rock CTT Winnipey, Manitoba. "It's a perfect record for us, soundwise," says mase director Barry Taylor. "It has a great hook and chorus." Additionally the band is doing a fourcity showcase tour for media and retail Eb. 3.4 to Viceouver Ebs. 5.6 in Col. 1

Additionally, the band is doing a fourcity showcase tour for media and retail Feb. 3-4 in Vancouver; Feb. 5-6 in Calgary, Alberta; and Feb. 17-18 in Montreal. With its Cansdian labelmates Age Of Electric, MAEE will perform Feb. 12 at a Toronto music-industry party to

#### CELTIC HEARTBEAT (Continued from page 45)

and its No. 13 placing on the year-end charts for 1996. Celtic Heartheat has also introduced many Irish artists to the international stage, including the young choir Anuna and Frances Black. In addition, the label is working on Whelan's soundtrack for the politically churved film "Some Mother's Son".

when as sound rack for the pointeains ye hurged film "Some Mother's Son." Celtic Heartbeat is widely credited with spearheading the current popularity of Celtic music, which dominates the world music and new age charts.

The Corrs, who are signed through a separate deal with 143 Records and Atlantic's Lova imprini, are not affected by this deal, and are understood to be staying with Atlantic and Warner Music International.

Atlantic executives could not be reached for comment at press time.

launch the Universal Music name in

To build support for the band within Universal Music, the Canadian affiliate showcased MAdE during the company's worldwide meetings last August in

According to Randy Lennox, senior VP/GM of Universal Music Canada, "MCA Records in America are very excited about the project and will release the album in early spring. We also have commitments in other territories, but it's too early to detail them."

MAdE was formed four years ago in Toronto when Jason Taylor, who had been playing in local garage bands, telephoned his friend Bedford and suggested working together. The two then invited MacLean and bassist John Bowker to join. Of the significance of its name, with

to the significance of the flame, the same, while the says, "It's a meaningless word—like naming the band "The." The upper- and lower-case spelling is a tongue-in-cheek way of writing it."

In late 1988, MAE made its recording debut vis the independently released, six-sorg cassette "Bamball," recorded at the Gas Station studio here
"\$300 in a couple of days," seconding
to Taylor. It was followed in 1984 by
another independently released assette, the 12-sorg "Big Bother," recordoil by the band on 8-8-track recorder in
its rehearsal studio. Neither album was
released with a label name.

released with a label name.

According to Taylor, both cassettes
sold "s couple hundred copies," pri-

marily at the band's gigs.
Hetherman became interested in the
band in late 1985, while it was in Hypnotic Sound Studio here, receiving
songs. Hetherman, who had seen the
band several times in area clubs, was
invited to the studio by its owner. Ton
Tremuth, who also operates the intremuth who also operates the intremuth who also operates the pronotic Records. By this time, Bowth
had been replaced by bassist Frank
Cultilovsia,

When I started doing A&R [six months earlier], I had heard about them quite a bit, "says Hetherman." They were one of the bands people were talking about in the clubs. I checked them out, but I thought they were kind of sloppy. Then Tom told me MAdE was recording in his studio, and invited me. The bund played me several tracks, and I was completely floored by them."

I was compactly 10 order by them.

Another person who was taken by
the grouph Hypnotic sessions was MacLean's brother James, of Entercom
Management, which manages Canadian bands the Doughboys and Velved. As
a favor to his sister, Mac-Lean had set
up the sessions and linked the band
with Volvod's producers, Daryn Barry
and Alfo Annibalini. Up to this point,
James Mac-Lean says, he hadn't taken
the band seriously.

"The band spent two months fighting, learning what they were as a band, and when they came out with the tape, I heard the diamond in the rough I didn't hear before," he says. MacLean then became the band's manager.

then became the band's manager.
After completing the album in November 1995, the group wanted a major label to release it. However, there were no immediate takers, except Hetherman at MCA Music Entertainment

Csnada (renamed Universal Music Canada in December).

"Initially, the last label I was going to sign the band to was MCA," says James MacLean. "I felt Brian was too new [to the A&R position], and that [the company] wouldn't be able do anything with a [lo-fi] band like MAdE. To the band'a dismay, we searched long and hard for

a label. They thought the day they walked out of the studio, I'd be able to get them a deal within a week." Frustrated with the time it was taking to land a deal, the band decided to

ing to land a deal, the band account to release a five-song CD themselves. Titled "limbo," it featured the Hypnotic-recorded tracks "Fire," "Oog," "Smudge," Rabbit," and "Fun O'You." According to Taylor, it sold "several hundred copies."
"We orinarily released it because we

were going to do a tour out to British Columbia to [music conference] Music-West, and we wanted something to sell along the way to keep us alive," Taylor ssys. While James MacLean continued to

seek a label deal, the band spent the year composing material and gigging. Booked by Coursee Artist and Touring here, the group mostly played in Ontario, often to small crowds because it wasn't well known outside of Toronto. We played to a lot of empty clubs, but they turned out to be some of our best shows," says Taylor. While James MacLean says that

there was "strong" interest in MAdE from Geffen Records and Arista Reords in the U.S., it was the persistent interest of Hetherman and strong support from executives at MCA Records in the U.S. that convinced the band to sign with Universal Music Canada. "Brian was there right at the begin

"Brian was there right at the beginning," says Taylor. "By the time he signed us, he'd lived with our record for eight months. He was our biggest supporter."
While MAdE members and Hether-

man were happy with the bed tracks of the Hypnotic recording, neither party was satisfied with the murky mixes from the sessions. The Hypnotic Sound tracks were mixed fresh at Toronto's Manta Sound with engineer Ron Searles in November and December 96, and mastered in late December 19, Howire Weinberg at Masterdisk in Novark, NJ.

Despite having several impressive new songs, the band and Hetherman rejected any further recording. Taylor says, "We had the album we all wanted."

Writing all the lyrics and melodies, Taylor might be considered the creative spark of MAdE, but he is reticent to take full credit for the group's music. "I just don't sit down and write 10

songs and bring them in," he says.
"Many of our songs are jammed lby the
band), and they wouldn't be what they
are if it wasn't for everybody else.
Every member contributes arrangements or brings in chord structures."

According to Taylor, the band now has another album's worth of songs. "Here we are now with 10 or 15 songs written, and we probably have another year before another album is due," he says. "This is a great situation to be in. Our second record should be pretty good, too."

# Merchants Marketing

# Phillips Family Sees Select-O-Hits Endure, Prosper

BY RICK CLAF

MEMPHIS—Sometimes, when bestlaid plans are blown apart, something unexpected lappens that makes everything better for everyone in the long run. Memphis-based Sciet-O-His, one of the most successful distributors in the South, has its genesis in such an experience. It is a story of a family golling listed up by its strups and drawing on its knowledge of regional music and how to service it.

During the late '50s. Thomas Phillips (the brother of Sun Records founder Sam Phillips) sold or invested practically everything he owned and joined with his other brother Jud Phillips to help manage Jerry Lee Lewis. At the time, the mercurial artist was riding high on hits like "Great Balls Of Fire, and the extreme investment seemed like a certain winner Little did the Phillips brothers know that the public outery over Lewis' marriage to his cousin Myra Gale Brown would practically destroy the artist's chance of a commercially successful career. "Dad had sold any life insurance he had with Scott Paper Co. and profit



sharing to put into this. After all of this happened—boom—Jerry Lee married Myra, his 13-year-old first coasin, and it all just fell apart," recalls Johnny Phillips, VP/national sales manager of Select-O-Hits and president of Iechouse Records, of the travails of his father, Thomas.

We had just built a home when all that happened, and we had to sell it and literally move into a one-room sharecropper shack-suddenly not having anything, and having five kids, and a mother-in-law living with you. Dad called up Uncle Sam, who said he could come work in his warehouse." Phillips continues, "Eventually, Dad began putting together packages of five Sun singles in a bag for 99 cents. At that time, we would package a Johnny Cash [cut] on one side, and a Jerry Lee [cut] on the other side, and we would put what we thought were non-hit records. like Billy Lee Riley, Warren Smith, and Ray Smith, on the inside. He would take those around and sell them to stores. In 1960, Thomas Phillips formed Select-O-Hits, a name inspired by those packages of Phillips and Sun. The name stood for "select our hits." Phillips then opened a Select-O-Hits store that initially sold mainly Sun titles but soon branched out to stocking product from other labels, particularly blues and jazz

"At that time, there were only a few places where you could get a really good selection of blues and jazz, and there was no one in our area, which was north



Pictured, from left, are the owners of Select-O-Hits: Johnny Phillips, Kathy Phillips, and Skin Phillips.

Memphis, who carried it, so Dad started doing more and more retail," says Johnny Phillips.

Thomas Phillips enlisted his wife,

Thomas Phillips enlisted his wife, Lucille, and children Skip, Kathy, and Johnny to run the store.

Meanwhile, Select-O-Hits began getting a reputation throughout the black community as a reliable source for jazz, R&B, and blues. As a result of increased activity in those genres during the '60s and carly '70s, the company began buying even more product directly from labels.

By the mid-Tos, Johnny and Skip Phillips owned a small recording facility called Setect Sounds Recording Stadio, where a ristst like the Amazing Rhythm Aces, Daniel Rich, and Lewis would occasionally record demos. That all came to a hait when the studio burned down. The studio experience, as well as cartier foroxy into indie labels, would serve Johnny Phillips well when be later went back to forming more

small labels.

During that time, a local distributor,
Hot Line, was in dire straits because the
owner was dying of cancer, and his family had no desire to take over the busi-

"Instead of paying any bills that he owed, he dedded to quit paying every-body and start sending product back," brillips recalls. "When we beard about that, we started calling all of the labels and exist." Look, you are going to lose you have over there if you let us be your distributor. Just about all of the labels went with us. The ones that really turned the tide for us were Malaco Records, Fantasy, and Alligator When Collowed them. a lot of other people followed them.

"In 1978, Uncle Sam didn't really want a whole to to do with Select-O-Hia, because at that time business was pretty bad. Anyway, twas into the radio and recording business and publishing. Dad warated to retire, so that is when Skip and I bought both of them out." Now the three siblings are the owners and top osceutives of the company; Skip is president, and Kathy is mational accounts rep and head of alvernational conducts rep and head of alvernational conducts rep and head of alvernational score.

Eventually, the firm moved to a new, larger facility on the outskirts of east Memphis and began upgrading its computer systems, as well as expanding the staff, to position itself as the primary one-stop distributor in the South. "Since we started, our business has done huge jumps," remarks Phillips. "If you look in the South itself, there aren't any independent distributors close to

our size, I believe. We are one of the true independents left." Even though Select-O-Hits sells to many of the large chains, Phillips feels that the company's meat-and-potatoses business comes from small- and medium-sized retail chains, like Cats, Be Bop, Waterloo, Diss Jockey, and Sound

Snop.
"There are a number of big chains right now that are having financial problems. It is no secret," Phillips states. "Although we sell to all of those people, our financial exposure to those

guys is not as much as some of the other distributors. Our primary bases of basiness are the medium-to small-size chains and mom-and-pop stores, and one-or two-store operations like Waterloo in Austin, Texas.

too in viusan, teesas. These stores understand that you have to make money in this business. They are not creazy about leveraged buyouts or doing things that they really outs or doing things that they really seems, and they are the lifeblood of our business," continues Phillips. "Many to us for over 20 years. They are friends when they have been very lovel to our. We dealt with most of them we started off. They have always been true to us, and they know that the will

"We have ended up being the distribute for the bulk of the regional records in the South. If not nationally, at least, "Phillips note." We have labels (with which) we do 75% to 80% of their business, because we are in their region. We know the region and how to got the product out there."

In the 50s and early "70s, Phillips had issued some limited release Re B re-

treat them right.

issued some limited-release R&F recordings on Select-O-Hits Records and Black Gold Records. As the Select-O-Hits distribution operation took off during the '80s, Phillips returned to his love of launching labels that would focus on the markets where the company's distributing strength lay. In 1986, Select-O-Hits released "Shall We Dance (Electric Slide)," by Grandmaster Slice, which sold more than 100,000 singles and 25,000 albums, according to Phillips. In 1991, Select-O-Hits' MC Lucious' "Boom! I Got Your Boyfriend" sold more than 200,000 units each in the single and album formats.

"We realized that we couldn't seriously compete with pop or country music. We wanted to go for the R&B, rap, and gospel markets, because that is where we felt we knew our business," says Phillips. "We gree up selling that stuff in our retail stores and one-stops, No one in the country knows it any better than we do, independent distribution-wise. We know how to sell it."

While Phillips works as a sales executive at Select-O-Hits, he has continued to expand upon his family of labels, which includes Brutal Records (street rap), Blues Works (Southern R&B), Tremor (alternative rock), and Iselouse (contemporary blues).

Meanwhile, the Select O-Hits distri-

Meanwhile, the Select-O-Hits distribution operation continues to grow, in spite of a generally sluggishly retail climate.

"We have gone from three people in 1979 to about 50 now," Philips points out. "I have been able to put more time and effort into our record labels. "Labels that have still been with us. I have been with the about 1979, and Bind Pig, and people like that, have been with us a long, long time. They have stuck with us, and it has been a big help," states Phillips. "Plus it doesn't hurt to

(Continued on page 53)

# Seasonal Music Hit By Sales Downturn

#### ■ BY ED CHRISTMAN and DON JEFFREY

and DON JEFFREY

NEW YORK—Even in light of the disappointing music sales during the recent holiday selling season, retailers say that they were doubly disappointed by the weak sales for Christmas and other seasonal music.

Most merchants attributed the poorer seasonal music sales to the lack of a
popular new tilt this year. But some
suggested that the slowing of CD peneration might have also been a factor.
In South Plainfield, N.J., David
Lung, president of the nine-store Compact Disc, reports weak aales of
Christmas music at his chain. "There
were not as many big hits this year," he
notes. "And I felt the catalog was not

The No. I title on Billboard's Top Christmas Albums chart throughout the holiday selling season was Kemy of "Miracles-The Holiday Album," which was released in 1994. According SoundSean, Christmas music sales were down 6.3% for the period from Nov 4 through Dec 29. Total Christmas music sales were 140.9 million. compared with 150.3 million last year. At Compact Disc World—and at some other chain—the biggers hit was

quite up to last year.

a new title—the Trans-Siberian Orchestra's "Christmas Eve And Other Stories" on Lava. Larry Mundorf, executive VP/COO

of the 140-store, Carmegie, Pa-based National Record Mart, says, "Holiday music was pretty flat this year in sales." He notes that Mariah Carny's "Merry Christmas" and Michael Bolton's "This Is The Time—The Christmas Album'led the pack. In Canton, Ohio, at the 320-store Cametot Music, VP of purchasing Lew Garrett says that Christmas music had an off year He attributes that softness

to the lack of a big new Christmas

release. Also, he points out that some

perennial best-selling Christmas albums, such as "Miracles" and Mannheim Steamroller's "Christmas In The Altre. "Thit the wall this year." Desight Mentjar, director of sales at the Ormala. Nob-based American music sales weren't as strong as the label expected. On the other hand, he notes that Mannheim Steamroller's three albums collectively sold 1.3 million units, according to SoundSean. In the Christmas of the Christmas of the Christmas (kk about that, "Ps saw," we can't kk about that, "Ps saw,"

In general, he notes, "Christmas

music sales are cyclical. You never

know which year will be a good year, and '96 didn't turn out to be a good year."

Montjar also points out that one of the things hurting the sales of Christmas music was the overall weak holiday sales. "Christmas music, to a large degree, is dependent on the impulse buy," be says, 'and if there aren't a lot of people out there in the stores, then Christmas music sales are coing to go

with the flow."

Ivan Lipton, president of the Milford, Mass.-based Strawberries, has a
different theory why Christmas was off. "The problem with Christmas
music is the epitome of the Christmas
music is the epitome of the Christmas
on CD, why do you need it again? I suspet that people have all their favorite
classics by now."

Overall, he called the sales of ChristCoverall, he called the sales of Christ-

mas music this year "dreadful."
However, not everybody says he had disappointing sales with seasonal music. Mike Fratt, head buyer of Omaha, Neb-based Homer's, says, "Christmas music was a little stronger than last year." At the eight-mid chain, the top seller was Jimmy Buffett's "Christmas Island."

BILLBOARD FEBRUARY 1, 1997

# **Recordsmith Hammers Out College Niche**

Kentucky Store Specializes In Nat'l, Indie Releases

BY PATRICIA BATES

RICHMOND, Ky.-Jeff Duncan makes in-store appearances while on tour with his band, Swifty. But he isn't necessarily stopping to play music, but rather to pick up ideas on how retailers merchandise

Jeff and his wife, Jill, have owned Recordsmith-which has 5,000 titles of new and used CDs and cassettes-since 1990. The shop has been in this college town, an hour from Lexington, Ky., for 19 years. Many of the 15,000 students at Eastern Kentucky University hang out in the store with the Duncans, and



Doug Rapp, a bass player and fulltime employee at Recordsmith, stands in front of the Richmond, Ky., music store. (Photo: Patricia Bates)

musicians come by to iam almost wookly

Local music is sold here, as you would expect in a store owned by a working musician. In 1995 Recordsmith engineered "Swifty: Bubbling Over" at Easley Recording in Memphis in 1995, and the "Recordsmith Presents: You Are Now Entering Kentucky" compilation, featuring 17 regional bands, was cut at Lexington's Toontown in 1992. The latter set has sold more than 300 units, and features such acts as Aur'a-Sen, Stranglmartin, Ted Bundy's Volkswagen, Cone Of Silence, and Loud Boom-Shanka. Both titles can be found on the



atoro's shelves

Tuesdays and Fridays are our major sales days. At least 70%-75% of what we offer is alternative rock," says Jeff. "Our customers know their street dates and the business. We may have 40-50 of them who are in here as often as four times a week."

Recordsmith is near I-75, so it's centrally located among banks, restaurants, and gas stations. At a midnight release party last year for Pearl Jam's "No Code," traffic had to be directed as Swifty, Gold Tooth Display, and the Fosters played at the 1,300-square-foot store. The Wallflowers also once made a

The wallflowers also once made a brief shopping excursion to the retailer. "It was really cool to have Bob Dylan's son here," says Jeff. "We have a lot of musicians who umrk here ' At least 85% of the store's clien-

tele are males aged 16-24. But the gender gap narrows when Eastern Kentucky begins its school year, and female students need posters from Recordsmith for their dorm rooms. We had our first graduating class after our fourth year here," says Jeff, "Many of the alumni came back during homecoming."

The Duncans, who received degrees in journalism (Jeff) and art/ advertising (Jill) from the University of Kentucky, Lexington in 1986, also manage a design firm, Graphicsmith. Jill worked as a graphic designer for The Lexington-Herald Leader for six years.

After Jeff learned that the previous Recordsmith owner wanted to retire, he bought the inventory in 1990. By that time, Recordsmith had already released a compilation of central Kentucky bands, "Bigger Than You.' Recordsmith's selection is 70%-

75% alternative, mainstream, and

indie rock; 15%-20% rap; and 10% country. There's no jazz, classical, or blues product. In late January, Tool, Archers Of Loaf, Beck, Wilco, and 311 were the top sellers here.

Unlike some retailers, the Duncans mix the new CDs with old. We have about 2,000 used CDs. which is about 40% of our stock now," says Duncan. Of the preowned discs, he adds, "we have a turnover of seven to eight times a year. We'd like that ratio to be lower, but we can't control what they bring in the door."

There is an average of more than 400 used cassettes in the bins, "I



.III and .leff Duncan are the owners of Recordsmith which has 5 000 titles of new and used CDs and cassettes. (Photo: Patricia Bates)

can't always guarantee a new tape, but I can a used one." says Duncan. "That's because I can open and fix them. I can't if they come from a distributor.

Recordsmith almost has an optical-illusion look. The walls are painted black, but they seem threedimensional because of the color posters. The rows of CDs are arranged in a V-shape. There's a green board, on which the Duncans announce releases, that nearly spans from floor to ceiling. The Duncans like service-minded

employees; Recordsmith has four full-time and two part-time staffers. "We look for individuals who have an almost unhealthy obsession with music," says Jeff. "We don't have to dictate to them that they read the trades. They already do, such as Billboard, CMJ, Musician, Magnet, Alternative Press

They also get the customera excited, as when albums by E-40. Wilco. and the Beatles arrived in the the same week, or likewise feel their disappointment, as when Snoop Doggy Dogg's "Tha Doggfather was postponed for a week.

Recordsmith also sponsors a few concerts, and it has been known to recommend artists for dates. That makes the Duncans more active in the live circuit than just having nightelub fliers in their store's windows or taking in CDs on consign-

Wal-Mart, Kmart, and Record Town are the three nearest discount music stores. Most of the country fans gravitate to Wal-Mart or to the Best Buy on Nicholasville Road in Lexington, according to Jeff. However, Richmond residents also

make the one-hour commute to the (Continued on page 53)

# newsline.

VIRGIN RECORDS has teamed with the Coalition of Independent Music Stores (CIMS) on an in-store retail tour for its act Silver Jet. The tour began Jan. 14 and runs through Feb. 22. The Los Angeles-based band will perform at 15 of the CIMS 60 stores across the U.S. The stores have been provided with point-of-purchase materials and funds for radio and print ads. This program is a first for Virgin and the CIMS. The trio's album comes out March 11.

NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) reports that Columbia recording artist Kenny Loggins will be the headlining act at the association's scholarship dinner March 11, during its annual convention in Orlando, Fla. The trade organization also announces that Collective Soul will be the closing act during the general session March 9. As previously announced, Alison Krauss will open the general session, followed by keynote speaker Barry Gibbons.

EMI GROUP announces a \$20 million off-balance sheet lease to finanacquisition of CD manufacturing equipment for its plant in Jacksonville, Ill. The lease, which is unusual in the music industry, was financed by Sumitomo Bank Leasing and Finance. The transaction is structured as a Tax Ownership Operating Lease, which combines the tax advantages of ownership with the off-balance sheet advantages of an operating lease.

MOOVIES, the operator of 220 video stores, says it has adopted a shareholder rights plan. Although such a measure usually is taken when a company is threatened by hostile acquisition, Moovies states that it "did not adopt the plan in response to any current takeover threat and knows of no such takeover attempts." The plan goes into effect if an offer is made for 15% or more of the company's stock, at which time current stockholders would have the right to purchase shares of a newly created class of preferred stock. Rights plans make acquisitions more costly because of the issuance of new stock.

GENERAL INSTRUMENT, a provider of digital set-top cable boxes and other equipment for interactive television systems, has approved a restructuring into three separate companies. NextLevel Systems will supply systems and components for high-performance networks delivering video, voice, and Internet services. This unit's sales exceeded \$1.7 billion last year. The other new companies are CommScope, which manufactures coaxial cable, and General Semiconductor, which supplies other electronics equipment.

A&E HOME VIDEO continues a program of releasing films of Jane Austen novels to the video sell-through market with the March 7 introduction of "Emma." This production, which

stars Kate Beckinsale as the title character, will premiere on the A&E cable network Feb. 16. Last year the home video unit released Austen's "Pride And Prejudice," which it says has sold 120,000 boxed sets. "Emma" carries a list price of \$19.95. A&E Home Video is distributed by New Video



ALPHA ENTERPRISES says it has introduced a new line of carriers for elec-tronic article security (EAS) tags, which are used to deter the theft of CDs. videos, and other products from stores. In this new system, the EAS labels are locked out of sight and out of reach inside a housing held in place by adjustable cables. Music retailers complain that shoplifters often tear the electronic tags off products, thus escaping detection. HARVEY ENTERTAINMENT, which licenses and develops film and video prop-

erties based on comic characters like Casper the Friendly Ghost and Baby Huey, says its board has authorized the repurchase of up to 380,000 shares— about 10% of the outstanding stock. At press time Harvey's shares closed at \$7.25 each in Nasdaq trading; their 52-week range is \$5.25 to \$12.



QSOUND LABS, a developer of 3D audio technology, says it is manufacturing a digital 3D audio processor for DVD, multimedia, and home theater businesses in a venture with Zoran Corp. Zoran supplies Dolby digital decoders and has developed a chip that has the power to run the decoder and 3D audio simultaneously.

THE GOOD GUYS! reports that its total sales fell 7% in the first fiscal quarter. which ended Dec. 31, to \$286.6 million, while sales for stores open at least a year plunged 12% from the year before. The San Francisco-based operator of 76 consumer electronics stores has not yet released its full quarterly finanicial report. Good Guys! says it opened its second Wow! Multimedia Super-store—a venture with Tower Records—in Redondo Beach, Calif., during the uarter. The first Wow! was opened in Las Vegas.

LASERFILE INTERNATIONAL announces a new North American distribution deal for its replacement CD cases with MacTee Products of Northridge, Calif. The company's CD case is an alternative to the standard jewel box; it holds the CD in a concave tray that slides out like a drawer from its shell. Laserfile's products are sold by most major music retailers.

#### EXECUTIVE TURNTABLE

HOME VIDEO. Sony Wonder in New York promotes Chuck Nankivell to associate director of marketing. Elisa Peimer to associate director of production, Deborah Strafella to associate director of PR, Debbie Lawrence to product manager for SMV and Sony Wonder, and Janet Stampler to manager of creative audio. Nankivell and Peimer were product

anagera; Strafella was manager of PR; Lawrence was associate director of production; and Stampler was coo dinator of creative audio and publici-E. Dean Jones 11 is appointed VP of marketing at Rank Video Services

America in Los Angeles. He was director of marketing at Merisel Inc. David Soltes is promoted to execu-

tive director of creative services for Paramount Home Video in Hollywood, Calif. He was director of creative ser-



RELATED FIELDS. Helen Isaacson is appointed executive VP of worldwide licensing for Marvel Comics Group in New York. She was senior VP/GM of international licensing and merchan-dising for Turner Home Entertain-

Send all items for the Merchants & Marketing Executive Turntable to Terri Horak, 1515 Broadway New York, N.Y. 10036. Photos are welcome, but cannot be returned.

## 'Bananas' Sprouts 'Singing' Spinoff On Capitol; New Albums From Graf, Gordh

ONE BANANA, TWO BANANA: Capitol Records is cranking up promo-tions on behalf of its debut children's release "Bananas In Pajamas: It's Singing Time." Composed of more than 50 sing-along songs, it's the inaugural release spun off the popular syndicated preschool TV show "Bananas In Pajamas." The album has sold more than 100 000 copies since its Oct 1 releas according to Liz Heller, senior VP of now madia for Capital Assording to SoundScan, it's sold 24,000 units. Kathleen Bywater, president of Playground Entertainment Marketing, based in Pasadena, Calif., which is working the album to children's bookstores, toy stores, and other specialty retailers, notes that these types of outlets are generally not sampled by SoundScan.

generally not sampled by SoundScan.

A national mall tour featuring costumed characters portraying the show's stars—pajama-clad, anthropomorphic



bananas BI and B2—began in the fall and runs through April. The really land news, though, according to Heller and Paddy Spinks, Capitol head of international, is that a full "Bananas in Pajamas" stage show will be touring the U.S. later this year. A second album, "It's Dancing Time," will be released

U.S. later this year. A second album, "It's Dancing Time," will be released this summer in advance of the tour. A radio promotion kicked off the A radio promotion kicked off the country that feature children's pragramming, and it is running for free weeks, according to Spinks. The stations are playing four-song sets from the album," he says, "which tag Fananas In Fajamas' plant by one and T-shirts." In the spring, Capitol along with PulyGram Video (which handles

"Bananas In Pajamas" videos) and

Tomy Toys (maker of the plush items)

will offer a causette music sumuler hun-

dled with an uncoming home video and

a toy Spinks says that a eross-promo-

tion is in the works with national daycare chain KinderCare and American Girls doll manufacturer Pleasant Co. Spinks notes that with more than 200 licensed 'Barnaus in Pajarnas' products, "we can piggyback on other promotions." He cites a January campaign involving Huggies disposable diapers

#### FOR THE RECORD

The list of 1996's best-selling singles in the Jan. 18 issue did not include the recording that was the No. 2 seller of the year, Bone Thugs-N-Harmony's "Tha Crossroada" (Ruthless/Relativity), which has sold 2.1 million units, according to Sound-Scan.



bu Moira McCormick

and a "Bananas In Pajamas" finger puppet, which he says helped raise

awareness of the audio product.
Heller says that an invitational show-case at New York's FAO Schwarz, to be held Feb. 9 just prior to the opening of Toy Fair, will showcase "It's Singing Time." She observes that, unlike kids audio products spun off from nonmusical TV shows, "the music is part of what the Banansa Ok. Kids want this music."

Spithes was responsible for bringing "Banamas In Jajamas" to Capitol. It says he was introduced to the property two years ago in Astralia, where the show is produced and where it was though the produced and where it was though the second the produced long its second the long of the says. "They're learned through Eshi Spithes brought home for his them-4year-old daughter delighted her, he year-old daughter delighted her, he in fall '98. PolyGram Video issued the first video product in March 1996.

The TV show has 90% penetration in the U.S. It starts its third season in September, Nielsen ratings for October showed it as the No. 1 syndicated program for children 2-II, according to Spinks. And the "Bananas In Pajamas" plush was rated among the top 10 toys just before Christmas, he adds.

Capitol entered the children's audio market with very little media fanfare, but Heller and Spinks say that the company is here to stay. "'Bananas In Pajamas' is the first kids' project," suys Hellen, "with tohers to follow in June." She was unable to divulge names but confirmed that they are well-known characters. "We plan to build a small roster of unique properties with real focus, which we can market through our system." Future children's releases, ehe notes, will not be limited strictly to unsexbool.

"We see this as a long-term project," says Spinks of "Bananas In Pajamas," "something that I will sell this year and into the next. If it doesn't explode, we're still going to sell a lot of records."

ARTISTIC DIRECTIONS: Two of our favorite real-live kids' artists, Lenny Graf and Bill Gordh, have released new albums. Zany Canadian Graf, a singer/songwriter and player of myriad wind instruments, whose Noise and Gadgets machine lends his records a Spike Jones-ish air, has issued "Planet Lenny" (Torontobased LGM Inc.). Cosmic-themed tunes like "Galaxy Song" (by Eric Idle and Trevor Jonea) and Graf'a "Earth" rub shoulders with silly stuff like "Lemon" and standards like "This Lit-tle Light Of Mine." Superstar trio Sharon, Lois & Bram guest on " Late," and Graf fixture Patrick, a who plays bewildered straight mar Graf's looniness, makes a welco

Singer/song writer/story teller Gordh's latest is "Watermelon Patch' (New York-based Lingonberry Music). His jazz, blues, and folk-flavored album includes "Looking For That Hig Watermelon' Loute vith vocalist Monica Passin), "Heron And Cranc", rightine number "Rachel In The Sig," and the The Eng." Delta blues guitarist Scotlanisie augments "Buzzard In A Sot, a story passed down from Gordh's granddiad.

## PHILLIPS FAMILY SEES SELECT-O-HITS ENDURE

have a Johnnic Taylor record, through Malaco, out right now that has shipped over 300,000 units. We also have labels like Priority Records, who are doing well selling the old 2Pac, Ice-T, Snoop Doggy Dogg, Ice Cube, Dr. Dre, and all of those titles. We also distribute Dis-

ney."

Select-O-Hits sells to every major
one-stop in the country, including Valley and Abbey Road in California.

key and Abbey Road in California.
"The reason they buy from us is not because they can't get product from other places; it's just that we have really good fills and real good service," Phillips says. "We like our fills to be in the high 80% to 50% range. We literally run inventory every dag, so we know where we stand

"One time, we had one guy tell us that we were a mom-and-pop distributor, and he was going to put us out of business. He is been seen any." Phillips com-

He is long gone now," Phillips says.

"We don't mind being called a monand-pop distributor. We are a family
business," Phillips continues. "Anybody
who wants to get us can still get me or
Skip or Kathy on the line. They don't
have to go through a whole bunch of
boonla to ret to anybody. If they have

any questions or complaints, they jus get on the phone. We may do a lot o business, but we know where we cam from too

"The fact that we were retailers a one time and one-stops at one time an rackjobbers at one time is somethin that has helped us out a lot," state Phillips. "We know what our customer want, so we try and make sure that the get it."



stopped by a Spec's Music store in North Miami Beach, Fla., to sign copies of his Def Jam/Mercury reles "Mr. Smith." Shown, from left, are store manager Jeanean Lockett, LL Cool J, and Spec's president Ann Lieff

#### RECORDSMITH HAMMERS OUT COLLEGE NICHE

(Continued from preceding page)
Mall at Lexington Green, which has
a Disc Jockey superstore and the
6.500-square-foot. Joseph-Beth

Jeff keeps traveling too, as Swity's drummer. In 1996 and 1996, the Switty touring timerary took him from Tuscalosa, Ala, to Pensacela, Pla. During that time, he vistice retail establishments like Wuxtry in Athens, Ga. "We borrowed at idea from them for Recordsmith," says Jeff. "They had their posters in viny! sleeves with cardboard, instead of being rolled and wramed."

He adds, "I also see the promotions that [the labels] didn't send us. I just call up our sales rep, and they'll get it to us, though, They



board. (Photo: Patricia Bates)

know we'll meet the UPS truck at the highway if we're expecting a

shipment from them.

LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)

Billboard.

AST

Rooksellers

FEBRUARY 1, 1997

# Top Kid Audio TM Compiled tren a native Sales reports collect

|    |      | 1    | * * * No. 1 * * *  |
|----|------|------|--|
| 1  | 1    | 13   | READ-ALONG 1D1 OALMATIANS (LIVE ACTION WAST DISNEY 60272 (6.98 Cassette)                             |
| 2  | 2    | 29   | VARIDUS ARTISTS CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MA<br>WALT DISNEY 60907 (10.98/16.98)  |
| 3  | 4    | 74   | VARIOUS ARTISTS ● CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MA<br>WALT DISNEY 60865 (10.98/15.98)  |
| 4  | 10   | 74   | BARNEY A* BARNEY'S FAVORITES VOLUM<br>BARNEY MUSIC/S8K 27115/EMI (9.98/15.98)                        |
| 5  | 11   | 74   | WARIDUS ARTISTS ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MA<br>WALT DISNEY 60866 (10.98/15.98) |
| 6  | 12   | 52   | SING-ALDING WINNIE THE PD WALT DISNEY 60889 (10.98 Cassette)   |
| 7  | 6    | 63   | READ-ALDING ▲ TOY STO<br>WALT DISNEY 60265 (6.98 Cassette)   |
| 8  | 9    | 14   | ALVIN & THE CHIPMUNKS CLUB CHIPMUNK-THE DANCE MI<br>SONY WONDER 63392/EPIC (9.98/13.98)              |
| 9  | 3    | 8    | SING-ALDING 101 CALMATIANS (LIVE ACTI<br>WALT DISNEY 60910 (10.98 Cassette)                          |
| 10 | 7    | 16   | VARIDUS ARTISTS FDR OUR CHILDREN T<br>KIO RHINO 72494/RHINO 19.98/15.980                             |
| 11 | 5    | 12   | MICHAEL JORDAN SPACE JAM: AUDIO ACTION-ACVENTU   |
| 12 | 8    | 11   | SING-ALDING TOY STE<br>WALT DISNEY 60922 (10.98 Cassette)  |
| 13 | 17   | 8    | VARIOUS ARTISTS MOUSE HOL<br>WALT DISNEY 60914 (9.98/15.98)  |
| 14 | 13   | 16   | VARIOUS ARTISTS DISNEY'S MUSIC FROM THE PI   |
| 15 | 21   | 55   | VARIDUS ARTISTS ▲¹ DISNEY CHILOREN'S FAVORITES VOLUM<br>WALT DISNEY 60605 (6.98/13.98)               |
| 16 | 16   | 41   | VARIOUS ARTISTS DISNEY'S PRINCESS COLLECT WALT DISNEY 60897 (8.98/11.98)                             |
| 17 | 28   | 65   | KENNY LOGGINS ▲ RETURN TO POOH CORP<br>SONY WONDER 57674(COLUMBIA 19.98 EQ/13.98)                    |
| 18 | 19   | 34   | READ-ALDING THE HUNCHBACK DF NOTRE DA<br>WALT DISNEY 60268 (6.98 Cassatte)                           |
| 19 | 18   | 15   | READ-ALDING 101 OALMATIA<br>WALT DISNEY 50217 (6.98 Cassalles)                                       |
| 20 | 23   | 59   | BARNEY ● BARNEY'S FAVORITES VOLUM<br>BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)                         |
| 21 | 15   | 5    | MY FIRST READ-ALONG 101 GALMATIANS: MEET THE PUPP<br>WALT GISNEY 60271 (5.99 Cassette)               |
| 22 | 25   | 34   | SING-ALONG MICKEY'S FAVOR!<br>WALT DISNEY 60891 (10.98 Cassette)                                     |
| 23 | 22   | 58   | READ-ALDING ▲' THE LIDN K<br>WALT DISNEY 60254 (6.98 Cassette)                                       |
| 24 | RE-E | KIRY | CEDARMONT KIDS CLASSICS ACTION BIBLE SON<br>BENSON 217 (3.58(6.98)                                   |
| 25 | RE-6 | HTRY | CEDARMONT KIDS CLASSICS TODDLER TUI<br>BENSON 056 (3, 98) 98)  |

consequences of the contraction of the contraction

## **Surveying Other Genre Sales Trends For '96**

LAST WEEK In a page 1 story, Billboard analyzed the 12.16 drop in country album sales, Retail Track though it would be increased the sales of the sa

all album sales, had an explosive year last year. Album sales for the genre were 56.3 million units, up 35.6% from the previous year's total of 41.5 million units. Metal, meanwhile, suffered a 15.1% downturn in album sales. Metal albums, which account for 4.3% of all album sales last year, saw sales drop to 26.4 million units, down from the previous year's total of 31.1 million units, Classical music also experienced weakening album sales. The genre, which accounts for 3.5% of all album sales, posted a 10% drop, with album sales going from 23.8 million units in 1995 to 21.5 million units last year

Jazz, which has the same album market share as classical, enjoyed robust growth in 1996. The genre finished the year with album sales of 21.8 million units, up 47.3% from the previous year's total, 14.3 million units.

A NOTHER DREAM: Mike Delich, formerly head of sales at American Gramaphone, has left the company to become president of a new, as-yet-unnamed label. It will be a full-service label and will eventually offer music in most gen-

The label is being started by Norm Waitt, a co-founder of Gateway2000, a personal computer manufacturer. Waitt, who was list-

ed in Forbes' recent listing of the 400 richest people in the world, "is a huge music fan, according to Delich. "His by head and heart

are into the

music. We are not coming in to see what we can get out of it. We want to be able to make a contribution to the busi-

ness."
Gateway2000 made its name by selling computers directly to the consumer. But for its music dealings, Delich says, the label will first look at traditional distribution. Eventually the company hopes to make its mark through other distribution channels as well.

other distribution channels as well. The label, which should have its first releases ready by the fall, will look to develop and record its own talent, Delich says. "Also, we will look for mergers and acquisitions with existing labels," he adds. "We have financial resources in a business where they are sorely needed."

But Delich distinguishes his company from all the vulture investors looking at the music industry. "We are here to build omething." he states.

ALLIES NO MORE: The Alliance Label Development Group (ALD) was dismantled a couple of weeks ago, with Duncan Hutchison, who headed the operation, leaving. ALD was formed when the Alliance Entertainment Group acquired Independent National Distributors

Inc. (INDI).

At the time of the acquisition, Alliance already owned two other indistributors, Alliance Music Distribution and Encore.

With the purchase of INDI, Alliance changed Alliance Music Distribution into ALD, a marketing arm that offered enhanced services to a select group of labels going through INDL With the current reorganization of INDI, ALD became redundant and thus was discontinuous and the second of the control of the control of the control of the control of INDI.

ued, sources say.

Alliance Entertainment Corp.,
meanwhile, saw its stock price
reach a new low: It traded for
\$1.625 Jan. 21.

TOWERING OUT: Tower Records/ Video closed two stores at the end of the year, one in Tacoma, Wash., and the other in Phoenix. Tower president Russ Solomon reports that the leases were up and that it made more sense to close the stores than to renew the leases.

N LOOKING forward to the annual convention of the National Assn. of Recording Merchandisers, Curt Eddy, Vp of field marketing at PolyGram Group Distribution (PGD), reports that the action is going to be fast and furious at the PGD Zone this year. Among Lang (A&M), Neal Coty (Mercury Nashville, Chris Botti (Verw), Warnen G (Def Jam), Flipp (Hollywood), and Edna Swan (Jaland).

The store-design industry is gearing up for GlobalShop, a trade show that will be held March 22-24 in Chicago's McCormick Place. According to a press release, the store-design exposition will focus

in Chicago's McCormick Place.
According to a press release, the
store-design exposition will focus
on the "store within a store" trend.
In addition, visual merchandising
strategies will featured at the conference. GlobalShop is based in
Atlanta.

MAKING TRACKS: Bill Teitelbaum has stepped down as president of the National Record Marchain, and promoted executive VECOM Large Mundor to chattive with Alpha Enterprises and, before that, with Camelot Music, joined the Pittsburgh-based chain in January '96. Teitelbaum will retain the titles of chairman and CEO.

CEU.

Big Daddy, an independent distribution company based in Maple wood, N.J., announces the appointment of jeri selsen to the position of big mans. According to the property of the propert



#### Mickey Salutes Grammy Noms

Walt Disney Records applauds all of the 1997 Grammy Award nominees for their outstanding contributions to the music world, creating timeless classics for generations to come.

WDR is pleased to announce this year's nominees, which include the label's first nomination in a country music category. The WDR nominees are



Best Female Country Vocal Performance "Baby Mine" Alison Krauss

—from The Best of Country Sing the Best of Disvey



Best Pop Performance by a Duo or Group with Vocal "When You Wish Upon a Star"

Take 6
—from Music from the Park

Best Instrumental Arrangement with Accompanying Vocal(s)

When You Wish Upon a Star Take 6 —from Music from the Park

—ttom source print the rare

Share the music of Disney at our website: http://www.disney.com/DisneyRecords





# Top Pop. Catalog Albums.

| TOTAL | COMPLED FROM A MATIONAL SAMPLE OF RETAL STORE AND RUCK SALES REPORTS COLLECTED, COMPLED, MICE PROVIDED BY SOLUTIONS CORP.  ARTIST UMBEL & PROMED DESTRIBUTING LARGE (SUG LEST PROCE)   | TSV | MED WED |
|-------|--|-----|---------|
| 18    | * * No. 1 * *  SOUNDTRACK 4* GREASE FOLYDER 825055-8406 (10 58/16 08) 6 werea at No. 1   | 1   | 1       |
| 28    | METALLICA A* METALLICA (LICHAR GITTIPE CONTROL | 2   | 2       |
| 39    | BOB MARLEY AND THE WAILERS A 1 I FGEND   | 3   | 3       |
| 28    | TUFF GONG 846256148LAND (10 9817.98)  BEASTIE BOYS A*  | 4   | 4       |
| 11    | BOB SEGER & THE SILVER BULLET BAND A GREATEST HITS   | 5   | 5       |
| 11    | EAGLES ▲* HELL FREEZES OVER  | 6   | 6       |
|       | SURLIME 40.07 TO ERECOOM   | _   |         |
| 12    | OASOUNE ALLEY 11474 N.C.A. (7.9612 96: IDN  CELINE DION ▲* THE COLDUR OF MY LOVE   | 9   | 8       |
| 15    | JOURNEY 3 JOURNEY GREATEST HITS COLUMNS 44493 10 96 EQ15.980   | 11  | 9       |
| 38    | DAVE MATTHEWS BAND A UNDER THE TABLE AND GREAMING  |     | -       |
| 115   | PINK FLOVD AT DARK SIDE OF THE MOON  | 8   | 10      |
| 103   | CRATICL 46001* 07 9015 900 PINK FLOYD A** THE WALL COLUMNA 16109* 115.90 (071,00)  | 12  | 11      |
| 42    | COLUMBIA MATER 115.50 (001.00)  HOOTIE & THE BLOWFISH & " CRACKED REAR VIEW ATLANTS 2010 374 (10.987) 5.90 (2010)  | 13  | 12      |
| 13    | ATLANTO 82613-VAG (10.9876-98) ISS  ENIGMA A** MCMXC A.D.  ONASSA 8702-841929 (10.9876-98)   | 10  | 13      |
| 29    | JIMI HENDRIX A THE ULTIMATE EXPERIENCE   | 14  | 14      |
| 16    | MCA 10829 (10.9617.96)   | 24  | 15      |
| 35    |  | 17  | 18      |
| 15    | TOM PETTY AND THE HEARTBREAKERS A* GREATEST HITS MA 10813 10 59:17 58  ABBA A* GOLD  | 21  | 17      |
| 110   | POLYDOR 517007/MAM (10 98/17.58)   | 15  | 18      |
| 12    |  | 19  | 19      |
| 30    | REPRISE 26776/WARNER RROS (10 SA/15 MG)  | 33  | 20      |
| 32    | VAN MORRISON ▲ THE BEST OF VAN MORRISON POINTOR 841970/MAN (10 98/17 98)   | 18  | 21      |
| 24    | ENYA A* SHEPHERO MOONS REPRISE 25775/WARNER BROS. (10,9016,980   | 27  | 22      |
| 134   | RAGE AGAINST THE MACHINE ▲* RAGE AGAINST THE MACHINE EPIC \$2968* (10.98 EQ16.98 EB)   | 25  | 23      |
| 82    | SADE A' BEST OF SADE<br>5°C 66686* (10.98 EQ17.98)   | 31  | 24      |
| 329   | JAMES TAYLOR A GREATEST HITS WIFFLER SHOTS 2012* (7.96/11.98)  | 20  | 25      |
|       | KENNY G & BREATHLESS   | 22  | 26      |
| 21    | JIMMY BUFFETT ▲* SONGS YOU KNOW BY HEART   |     | 27      |
| 312   | COUNTING CRDWS A AUGUST & EVERYTHING AFTER   | 23  | -       |
| 12    | ORIGINAL LONDON CAST & PHANTOM OF THE OPERA HIGHLIGHTS   | 37  | 28      |
| 340   | THE SMASHING PUMPKINS A* SIAMESE DREAM   | 40  | 29      |
| 148   | SDUNDTRACK A* PULP FICTION   | 36  | 30      |
| 118   | STEVE MILLER BAND A* GREATEST HITS 1974-78   | 32  | 31      |
| 300   | CAPITOL 46101 (7.98) 11.98)  | 29  | 32      |
| 217   |  | 46  | 33      |
| 329   |  | 30  | 34      |
| 311   | METALLICA A ' RIDE THE LIGHTNING   | 34  | 35      |
| 256   | JANIS JOPLIN ▲ ' GREATEST HITS COLUMBIA 32168 (±39 EQ 9 98)  | 28  | 36      |
| 129   | THE DOORS A' GREATEST HITS   | 39  | 37      |
| 67    | KORN A KORN BAMORTAL 66633/EPIC (10,98 EQ:15.98) ES  | 50  | 38      |
| 123   | LIVE A <sup>4</sup> THROWING COPPPER BADIOACTIVE (10997/NCA (10.96)16.98)  | _   | 39      |
| 31    | VARIOUS ARTISTS ● JOCK ROCK VOLUME 1 TOWN BOY \$1.00 (109815-98)   |     | 60      |
|       | TRACY CHAPMAN A* TRACY CHAPMAN   | -   | 41      |
| 98    | ENIGMA & THE CROSS OF CHANGES CHAPSIAN \$250-090(10.98) THE CROSS OF CHANGES CHAPSIAN \$250-090(10.98) THE CROSS OF CHANGES  | 26  |         |
| 94    | CHARSMA 39/36/MRDIN (10 98/16.56)  PEARL JAM A <sup>2</sup> TEN ETRIC 57/83/10/36 (2016.98) IBB  | -   | 42      |
| 253   | PATSY CLINE A' 12 GREATEST HITS  | 42  | 43      |
| 274   | MADONNA AT THE BURNACH ATE COLLECTION  | 38  | 4       |
| 22    | SRC 74-97-94-970 REPORT BROS. (13-98/18-96)  NINE INCH NAILS & PRETTY HATE MACHINE   | 45  | 45      |
| 278   | TVT 2610* (1.981 1.598) TVT 2610* (1.981 1.598)  | -   | 46      |
| 114   | 101 2610** (1.981 2.98)  VINCE GILL A**  WHEN LOVE FINDS YOU  MCA 11017* (10.981 2.98)   | 44  | 17      |
| 66    | SEAL   211 266271MARMER BROS. (9.66/13.96)  SEAL   | 48  | 88      |
| 140   | CAPITOL 46446* (30 00:06:00)   | 49  | 49      |
| 57    | MARVIN GAYE A EVERY GREAT MOTOWN HIT MOTOWN 636058 7 59:11 500   | 35  | 50      |

is available. Most lape prices, and CO prices for WEA and SMG labels, are suggested lists. Tape prices marked EQ, and all other CO prices, are aquivalent prices, which are pojected from whitesale prices. "I'm indicates parts or present Hestoseker bits. 4(1997, Billbooks@Pi Communicativine, and SoundScap, loc.

## Fate Of Austin's DejaDisc A Sign Of Bad Times

Owner Puts Indie Label On Hiatus, Seeks Job In Nashville

A CAUTIONARY TALE: We recount the following story about the fortunes of one fine but ill-starred independent label with the fear that other indic imprints might be faced with a similar scenario in the aftermath of the cataclysmic business year just past.

We've known Steve Wilkison for several years. We first met him in Austin, Texas, in the early '90s.

Wilkison runs DeiaDisc, an outstanding roots-oriented label. The company has drawn its artists primarily from the fertile Texas talent pool: DejaDisc has issued albums by Ray Wylie Hubbard, Richard Buckner (now signed to MCA), Michael Fracasso, and Elliott Murphy. A couple of his acts, the stellar country singer Wayne Hancock and the indescribable Austin band Shoulders, have been profiled in this column, Last year, Wilkison collected an Indie Award from the National Assn. of Independent Record Distributors and Manufacturers (NAIRD) for "Pop sucker" by the Wannabes, which was voted best alternative rock album.

Wilkison has always done everyhing the way it's supposed to be done. His albums were handsomely packaged and well recorded, and, as Declarations of Independents knows from experience, he talked up his releases with passion. DejaDisc secured national distribution through the EEP Co. in Minneapolis, which has always boasted a small list of hish-ouality labels.

So it came as a shock when we learned early this year that Wilkison had put the label on histus, folded up his tents, and moved to Nashville, where he is looking for a full-time job at a record label.

at a record labet.

He explains, "1996 was a very, very, very bad year for us... Last year was so bad that we had literally no money coming in."

Wilkison's tale of woe is one that

will ring a sympathetic chord with anyone who reads this column regularly: Retail instability last year led to a mountain of returns, which ended up landing on DejaDisc's doorstep. Echoing a complaint voiced with frequency at NAIRD's convention in

frequency at NAIRD's convention in Baltimore last May, Wilkison says that one of the few routes left for indies seeking to get stores to accept their product in quantity is a gamble that usually doesn't pay off. "Every souare inch of retail is for

"Every square inch of retail is for sale," Wilkson says. "Retail programs cost us far more than we see back in sales. Now, it doesn't matter how much they like a record. You've got to ante up \$4,000 for a listening post. Even if they sold every piece they took, it wouldn't begin to pay for the program."

Perhaps understandably, Wilkison takes a dark view of an indie label's chances in the market today: "From my humble perspective, it's getting harder and harder for labels like mine to get anywhere with baby bands, unless you've got a shitload of money

He adds, "A lot of labels are going to close down or go dormant, and a lot of artists will go unrecorded because people like us won't do it anymore." But Wilkison insists that he hasn't



bu Chris Morris

given up on DejaDisc, and he says that the Austin papers that reported he had folded the company were in error. "Basically, everything's on hold," he says. "But I've gotta find a job like everybody else."

no has every rooty east. Wilkinsor We hate to say it, as which we way the first pay who did everything right, and still ended up getting buried—might be one that grows more familiar this year, as the returns crisis that wracked distributors in '96 finally comes home to roots with the labels, many of which may be getting all too accustomed to getting paid in returned product. We can only hope that the magnitude of the situation of the contract of the contract

F LAG WAVING: You've met Peter Holsapple in this space before. Three years ago, we wrote about the debut release of his terrific L.A.-to-New Orleans transplant the Continental Drifters.

But Holsapple, who continues to front the Drifters, has just issued a new solo album, "Out Of My Way," on New Orleans' Monkey Hill Records, the label that also released the Drifters' debut release.

(Coincidentally, Monkey Hill is distributed by New York's Big Daddy Music Distribution Co., which is operated by Burt Goldstein, who was Holsapple's boss at the Big Apple retail outlet Music Maze during the '70e')

Amazingly, Holsapple—who was featured with Chris Stamey in the sublime '80s pop-punk band the dB's—hasn't put out a solo project since the single 'Big Black Truck,'' which he cut in 1977.

The current project was a long

time coming, according to Holsapple.
"It was done over six days—over five years," he says with a chuckle.
Holsapple's full live-performing

schedule may have had something to do with the delay: In addition to playing with the Dritters, he has been employed for the last two years as a multi-instrumental "utility man" for Hootie & the Blowfish. (He performed a similar role on tour with R.E.M.) He has also worked in the studio recently with such varied talents as John Hiatt, Nanci Griffith, and Better Than Ezra.

"It's really nice to get paid to be a musician for seven months of the year," Holsapple says of his gig as a super-sideman. "I like being the assistant director. My business card says, I like making you sound more

like you do."

He adds modestly, "I've never been hellbent on getting a solo record done. The older I get, I don't feel like the world is beating down my door for a

Well, the world should be. "Out of Well, the world should be. "Out of Wwy" is a delightfully varied and distinctively played work that combine the roducy elements of the Continental Drifters' sound with the poponic influences that have served Holsapple well throughout his career. The standout tracks on this consistently engaging set include the Beach Boys-flavored title cut, the sober "Couldn't Stop Lying To You," and the rocking opener "I Been

Among the supporting players are Holsapple's wife, Susan Cowsill (formerly of the Cowsills, now with the Drifters), ex-Bangles guitarist/vocalist Vicky Peterson (another Drifters recruit), and Benmont Tench of the Hearthreakers.

There.

Holsapple, who terms the Continental Drifters "the most important thing" in his life, just completed dates with the band on the East Coast. hopes to take the group back out on the road after he completes Hootie tour commitments in Asia, which will keep him occupied from late February through April.



# The Enter\*Active File

# **Survey: Older Demos Crucial To Online Retail**

#### BY BRETT ATWOOD

LOS ANGELES-Online or World Wide Web-based music retailers have a unique opportunity to reach consumers who are 30 or older, according to a new study by Red Bank, N.J.-based Music Marketing Network (MMN), which was conducted in cooperation with

America Online (AOL). Most of those who do buy online are 30 or older, which is a more mature demographic than the 16-24 core music

"The industry has the opportunity to develop online music sites that bring in a new audience that has been dormant or inactive, compared to the traditional online consumer," says Caroline Eichman, senior VP of research for MMN.

Most consumers who buy online cite convenience as their main motive for making their purchase, according to

"For music, there is a niche forming for people who are over 30 that may not feel comfortable shopping in a Tower Records for their music, where they have to deal with an employee who has purple hair and pierced eyebrows," says Emily Green, an analyst for Forreater Research, which was not involved in the MMN/AOL atudy.

sponded to the survey, which was conducted in AOL's Reward Town, a shopping venue that rewards survey participants with incentives, such as free online time. To qualify for the least two album purchases in the three months prior to the Sept. 30-Oct. 10, 1996, poll. The survey was also distributed equally between respondents who

Consumers under 30 are also fre

online prices should be no higher than those at record stores.

"There is a general perception that when a consumer buys online, they are cutting out the middle man and that the price should be lower," says Eichman.

The average consumer probably does n't understand the economics and pric-

dominated by women, according to Bruce Ryon, VP/chief technology analyst of PC Meter, which tracks and ranks the traffic of Web sites but does

not report on the transactions that take place on each site. Among online consumers of music, classical and jazz/blues fans are more



likely than fans of any other genre to buy online, according to the MMN/AOL

study. The main reason many users have not yet made a purchase online is concern over the security of such transactions, according to Eichman The leading non-shareware entertainment retail site online is Columbia House, which sells music, video, and CD-ROMs. The site received a 2.5 rat-

ing by PC Meter, which translates to 2.5% of the polled Internet audience. Columbia House's Web address (http://www.columbiahouse.com) is featured in TV, print, and direct-mail ads. "Web traffic tends to be interrelat-

ed to whatever publicity the site creates in other media," says Ryon. "Every time a company puts a Web address on a TV apot, their traffic goes up considerably Also popular were BMG Music Ser-

rice (1.0), CDnow (1.0), and Music Boulevard (0.7).

Internet shopping site traffic is on the rise, according to Ryon. The latest PC Meter report indicates that online retail visits rose from 16.7% of home Web users in March 1996 to 24.8% in

Forrester's Green estimates that electronic retail sales for 1996 totaled about \$500,000. "We had a record-breaking month

for sales in December," says Larry Rosen, CEO of N2K Inc., which operates Music Boulevard Online transactions rose significant-ly for the holiday season at Newbury's

Web site, according to Kristin Lieb director of marketing for Newbury Comies Interactive "Our Internet sales skyrocketed this

holiday season," says Lieb. "Our sales were seven times higher than normal for the month preceding Christmas. However, not all is rosy in the world of electronic retail. The highest profile failure is MC1's 1-800-MUSIC-NOW. which included a now defunct Web site. "That had less to do with the viabili ty of electronic retail and more to do with the MC1's inability to break into the music business," says Green. "A lot of companies have found that they need to stay true to their core business on the Internet. MC1 won't be the last to

find that out."

#### music consumers learn about music, according to a study by Music Marketing Network, in conjunction with America Online (AOL).

Only 13% of respondents indicated that online music sites have a high amount of influence in their music buying. However, the survey auggests that there is a high potential for these sites to soon play a significant role in the exposure of new music to consumers Some 67% of respondents said that they were slightly influenced by what they see and hear online. Teens and males are the most likely

**MMN Survey: Online** 

to visit a music-themed Web site. according to the study. About 22% of surveyed teens indicated that commercial or World Wide Web music sites are important places to learn about new

Label Web sites ranked low among consumers, who say that they prefer visiting sites about artists. While 28% of respondents say that they most often visit sites about specific artists, only 12% prefer to frequent label sites. However, 84% of respondents said that they do not mind receiving informatio about their favorite artists directly from record companies via E-mail or other communication.

Some 42% of music site visitors pre fer downloadable and real-time audio samples over other types of music con-tent. Also important to Web users ia information on rare and hard-to-find music, as well as data on new release

While most respondents access AOL and the Web with a 28.8 kbps modem, 49% of respondents said that they would sacrifice sound or graphic quality to improve the speed of accessing site features.

The same survey also measured the prospect of online music retail sites (see story, this page). SONICNET SOLD: Paradigm Music

Entertainment has acquired the online music site SonicNet (http://www.sonicnet.com) from Prodigy Services Corp. and Sunshine Interactive Network (SIN). Sonic Net, which has a retail alliance with CDnow, plans to expand into Japan, Europe, and South Ameri-ca. As a result of the deal, Prodigy and SIN will hold an interest in Parad

RITS 'N BYTES: Former Agrosmith co. manager Keith Garde has been named executive VP in charge of strategic

marketing and new business development for Patxi Entertainment Network. Among the sites the company produces are Supermodel.com, Super-star.com, Deadties.com, Starfile.com, and Fan Emporium.com . . . Reel Inc. has launched Reel com a moviethemed Web site at http://www.reel. com. The site contains Reel Genius, a customized intelligent agent technology that recommends movies to visitors based upon each visitor's tastes. In addition, Reel.com contains reviews, trivia contests, chat rooms, and a retail site . . . RCA Victor is releasing an enhanced-CD version of the soundtrack to the Cirque du Soleil production "Quidam." The disc contains photo graphs, sound aamples, and video

#### Sites Not Influential vey. Some 87% of respondents say that log-shopping demographic, which is MUSIC SITE STATS: Online music sites study, participants must have made at are not yet a major influence on how

mer at traditional retail.

the study.

About 1.454 AOL subscribers re-

had visited online music sites and those

quent visitors to music retail sites, but

Have You Ever Made A Purchase Of Any Kind Online?



most of them are not having online. according to the study

Younger people are not as interested in purchasing online, but they still are influenced by what they find on the Internet," says Eichman. "They look at the shopping experience as entertainment, but they may not have the ability to buy online. Most teens don't have access to credit cards, and they are more sensitive to price. Consumers of all ages view online

prices as too high, according to the sur-

ing issues of online retail." Some 44% of survey respondents

have made a music or nonmusic purchase online, and 72% of those shoppers were age 30 or older. However, that high figure may be partly due to the fact that the survey was conducted in an online shopping-themed area of AOL. Another study by PC Meter suggests that only 25% of home Web users have visited shopping sites. The majority of Web shoppers are

male, which is a far cry from the cata-

#### Web's RapRadio Keeps Rap Undiluted Internet Radio Outlet Enjoys Speed, Lack Of Restrictions

#### anippets of routines by auch stand-up ■ BY SHAWNEE SMITH Martha Reynolds, senior director of faves as Sam Kinison, Martin Lawcrossover promotion at Island, which

NEW YORK-Rap fans who like their music uncensored are turning to the Internet's RapRadio, a music site that contains several hours of rap tracks that aren't likely to be heard on conventional radio. Since Internet radio stations are unrestricted by the Federal Communications Commission, Rap-Radio (http://www.rapradio.com) is aiming to capture a niche among computer users who want to hear the origal versions of music from artists like 2 Live Crew, Lil' Kim, and Luke. "One of our main points is that we

play the music raw and uncensored, the way the artists intended it," says Sean Roberts, who co-founded the site with Mark "Geronimo" Bingaman, "It helps us, but it's helpful to the artists, too, because regular radio can sometimes chop songs to hell." The site contains "RapRadio," a four-

hour, commercial-free mix show that plays 80-100 of the latest rap hits selected by Bingaman, who is based in Salt Lake City. Another RealAudiodelivered show is the gritty "Uncle Nasty's Power Hour," which also fea-RapRadio also includes "Chat With

The Headz," which allows users to chat about their favorite acts and tracks; "Tha Graffiti Wall," which simulates graffiti online; "Play Tha Gamez," which features online games; the com-edy area "Comic Stop," which includes

rence, and Adam Sandler; and "Tha New Shit," where visitors can hear newly released singles in their entire-ty. In the coming months, the site will add live events and the rap clip show "Tha Video," a one-hour mix ahow featuring top DJs across the country. "Standard radio and labels go at

their own pace, but the Web is 10 times faster," says Roberts. "Record companies still have a hard time understanding that when we say we are going to something next week, we're going to do it next week." Roberts says that he puts music into play as soon as he gets it. "We pre-

miered the new Snoop and Dr. Dre sin-gles before a lot of radio stations could clear it and play it, which is great for our listeners from Australia and Germany who get to hear what's hot in the IIS a couple of months before they actually get it." Several of the major labels service

RapRadio through record pools, but, according to Bingaman, Island, Lil' Joe, Interscope, and Sunshine Records have been the most generous with the promo items that fuel RapRadio's contests. Joyce Straws, national director of urban and crossover promotion for Lil' Joe, home of such acts as 2 Live Crew and Rufftown Mob, heard about the site through industry contacts and supports it. "It seems to work for our market and helps give us a base." distributes Luther Campbell Music. views RapRadio as the cutting edge in disseminating rap. "They are taking technology and making it work for an art form that comes from the streets. Bingaman and Roberts are hoping to broadcast RapRadio live by 1998. Roberts is hoping to get a few national sponsors. "I'd like to get someone like

Pepsi to aponsor the show," he says. "But we aim to remain completely com mercial-free, audio-wise. The site's immediate goal is to pro-

vide hip-hop fans outside of the top 10 urban markets with the latest hip-h "Its genesis is with my 16-year-old brother in Lima, Ohio," says Bingaman, a 12-year radio veteran, "He's a big rap fan, and there's no radio station in the Lima area that plays rap. He doesn't get BET, so the only rap music he gets is what's being played on MTV. That selection is very limited, and with the growing controversy over gangsta ran.

"It suddenly occurred to me that there must be tens of thousands of kids out there like my brother, who would love to listen to the latest in hip-hop. Bingaman adds. "I also realized that every house would have the opportuni hook up to the Web, and I decided to fulfill that niche."

knew it would only get worse.

Assistance in preparing this story was provided by Robyn Schenfeld.

# Home Video



The Ghost With The Most. Manga Entertainment and PolyGram Video celebrated "Ghost In The Shell" sales with a bash for more than 100 employees of Ingram Entertainment and their families, who were treated to a night of electronic nes echoing the movie's futuristic story line. Wondering if they're having fun vet, from left, are Jay Gustafson, PolyGram; Jesse Marino, Ingram; Shawne Kleckner, Right Stuf International; Mike Egan, Manga; and Kelly Adams, Ingram.

## **Volume Up On 'Extreme' Videos** New Breed Of Sports Fans Seeks Thrills

■ BY CATHERINE APPLEFELD OLSON WASHINGTON, D.C.-Football, baseball, basketball . . . blah, blah, blah. For a new generation of sports fans, the name of the game is competition that's not relegated to field,

court, or century-old rules. Instead, it goes to the extreme. And with the rise in extreme-sports fans comes a rise in videos from familiar and unfamiliar vendors that bring

a piece of the action-skysurfing, bungee Jumping, street luge, whatever-home to armchair athletes. Cable network ESPN got much of the credit for legitimizing the concept of extreme sports when it introduced its decidedly '90s "X Games" last summer. Along with the games came a cassette distributed by ABC Video which documented the competition. (The network unit in Stamford, Conn., has since been absorbed into parent Disney's video operations in Califor-

"Kids are looking for something that's different from what the establishment does," says Sharyn Taymor, director of ESPN Enterprises. "They are gravitating to sports that are very active—in-line skating, skateboarding -that they actually participate in. For others such as street ingine

and skysurfing, people are interested in them because of the thrill. Other people aren't so sure that the extreme can stay within the bounds of

public propriety. Last month, The New York Times editorialized against the "extreme barbarism" of ultimate fighting, whose rules allow opponents to do anything except gouge eyes and

The city of New York earlier had blocked exhibitions in local arenas, but the state subsequently decided to sanction the sport. It already has a niche in video thanks to Vidmark's highly profitable multitape series, (Continued on page 59)

# **Blockbuster Takes Steps To Reduce** DBS Damage: DVD On The Mall

BLOCK THAT DISH: Every cloud—in the shape of a satellite dish-has a silver lining. While most video retailers are fretting over the impact that direct broadcast satellite (DBS) delivery will have on their business. Blockbuster is doing something about it.

According to trade sources, the megachain six months ago began circulating to the studios the results of a survey of DBS homes. The bottom line, reinforced during meetings at company headquarters in Fort Lauderdale, Fla., is that DBS will badly damage retail. That is, unless Hollywood does the right thing and reduces the wholesale cost

The Blockbuster approach, part of an overall

strategy to leverage better terms from vendors, is the mirror image of studio tactics 10 or 15 years ago. Back then, Paramount, a corporate affiliate of Block-buster, in particular would exhort retailers to buy wider and deeper in order to better compete against cable-and then make video the bogeyman at meetings of cable operators.

Using DBS as a lever, Blockbuster is emphasizing rental titles, but as it plans to devote more space to sell-through, presumably under-\$25 cassettes are also part of its costcutting campaign. The chain doesn't plan to pass along these savings to consumers, who already have a pretty good entertainment value, we're told.

Instead, Blockbuster would use a portion of the fatter margins to reinforce marketing and promotion. (Of course, parent Viacom is also expected to benefit from improved cash flow.) Hollywood needs to take sides vs. DBS, so runs the argument, lest home video wither away.

That's not going to happen anytime soon, others indicate. Retail analyst Curt Alexander says that the DBS threat is overrated, and Alexander & Associates' Bob Alexander (no relation) thinks it has had "no measurable impact A&A is conducting its first survey of DBS owners, asking 1,000 of them 80 questions about the effect of the service on video, cable, and broadcast viewership. Brokerage house Sanford Bernstein in New York, which regularly uses A&A data, will discuss the results with its clients via a satellite feed Feb. 4, according to Bob Alexander.

The surveys conducted thus far haven't impressed Curt Alexander of Media Group Research in Providence, R.I. His complaint: There has been no follow-up to studies, such as the one conducted by Inteco last year, that indicated rapid DBS inroads. To the contrary, he maintains, DBS has suffered from "diminished word-of-mouth" once customers recover from the thrill of a new Christmas gizmo. Researchers haven't gone back in the following months to measure whether the level of enthusiasm has faded.

It's no coincidence, he says, that none of the DRS services made their installed-dish projections for 1996. His data indicate DirecTV expected to have 3 million subscribers but settled for 2.3 million; PrimeStar wanted 2 million and got I million; and newcomers Echostar and Alphastar each entered fewer than 10% of the homes they

'So cable systems don't have to worry about increasing channel capacity, and video retailers don't have to worry about smaller release windows," Alexander reasons.

> NAUGURATION: DVD got a Capitol reception when Warner Home Video and Intel were invited to display the new optical format as part of the 21stcentury technology exhibit mounted for President Clinton's inaugural in Washington, D.C. (see Shelf Talk, page 58). It was the first public

DVD demonstration of a Warner movie, "Batman Forever," according to spokes-woman Gail Becker. Those of the 200,000 visitors to the tented displays who stopped to watch "loved it," she adds. "It was exciting to see the reactions." Intel showed off DVD-ROM capabilities, including a segment of Warner's "Eraser," starring Arnold Schwarzenegger, on a PC screen. But a sales pitch it most definitely wasn't. U.S. Park

Service regulations forbade any attempt to turn sightseers into shoppers. "They wouldn't even let us hand out press releases." Becker comments. Warner is one of just two studios committed to supporting the DVD player intro-duction this spring. Some 30-40 titles are tentatively scheduled for release

That's not enough for Thomson Consumer Electronics, which last year led the hardware charge until copy protection snafus forced a delay. Now Thomson is deferring to Hollywood, sources indicate. "When there's a strong availability of titles, then they'll bring a player to market," says an observer close to the company. "There's no reason to hype something that's not ready. They don't want to go through [1996] again."

VIDBITS: Barbour/Langley Productions has been granted a preliminary injunction that prevents Diamond Entertainment from selling or marketing "Real Cops In Action." Diamond is required to recall all copies from distributors and retailers and impound cassette sleeves. Barbour/Langley and its distribution company, Real Entertainment, claims that "Real Cops" is a knockoff of its successful "Cops" series (Picture This, Billboard, Jan. 18). "We won't tolerate market confusion based on unfair business prac-tices." says Real Entertainment chairman John Langley.

## **PolyGram Video Steps Lively** To Promote Dancer's Latest

RY FILEEN EITZPATRICK

LOS ANGELES-Hot on the stepdancing heels of "Riverdance," Poly-Gram Video is bringing "Lord Of The Dance" to stores Feb. 11. The cassette promises the vendor a princely return

Priced at \$24.95, "Lord Of The Dance" stars "Riverdance" lead dancer Michael Flatley, who defected from the show after the video was released to start his own troupe. Like "Riverdance." Flatlev's new

show combines traditional Irish dance and music against a modern backdrop of high-energy choreography and pyrotechnics. "Riverdance' paved the way for this type of program," says PolyGram director of marketing Sal

Scamardo. "But this new show goes a few steps beyond."

First released in the U.K. and Australia last fall, "Lord Of The Dance has already racked up combined sales of more than 1 million units. Its predecessor broke the ground for this kind of response.

When "Riverdance" hit U.K. stores in 1995, it sold more than 2 million cassettes and became the record-setting non-Disney title, according to VCI, the title's U.K. distributor. Since its release in the U.S. a year ago, "Riverdance" has sold well into the six figures, say sources close to distributor Columbia TriStar Home Video. Its success has prompted PolyGram

to keep, not break, the marketing (Continued on page 60)

# **HOW SWEET**



Playboy's Twins & Sisters Too, Playboy's Making Love Series Volume II: Tantric Lovemaking and Volume III: Dr. Ruth's 10 Secrets for Greater Sensual Pleasure. The perfect way to play Cupid this Valentine's Day!

> PLAYBOY HOME VIDEO www.playbey.com

## Rhett & Scarlett On DVD; Restored 'Vertigo' On VHS

GONE WITH THE PRICE: Tucked away in the list of DVD titles expected from Warner Home Video is "Cone With The Wind." On the surface this might not be worth noting, but it will be the first time the classic is being made averighed at sell-through.

One of the few catalog titles still priced to rent, MGM/UA has wanted to lower the suggested list price for years. Ted Turner, who owns the movie, wouldn't allow it, but now that Turner is part of the Time Warner empire, the old price is literally gone with the wind.

The timing is right. Dropping

"Gone With
The Wind" to
\$25 is a sales
incentive that
could influence
the purchase of
DVD players.
Add a few
exclusive ex-



relesse, and Warner Home Video will
relesse, and Warner Home Video will
have an event title on the scale of a
Disney reissue.

READY: PolyGr
two more casset
ed television set

Meanwhile, the Presidential Insugural Committee invited Warner and microprocessor manufacturer Intel to Washington, D.C., to demonstrate DVD and DVD-ROM during the festivities surrounding the president's second inauguration.

The exhibit was part of the Technology Playground, a group of heated pavilions that displayed the latest electronic and digital advancements. The exhibition space was open to the public Jan. 18-19.

SCALING NEW HEIGHTS: Fresh from its limited theatrical rerelease, the restored Affred Hitchcock classic "Vertigo" will be released on video March 25, priced at \$19.98 from Universal Studios Home Video.

Available in wide-screen, "Vertigo" will also be packaged in a delux collector's edition for \$79.98. The latter includes a documentary on the making of the movie and its restoration, as well as production drawings, storyboards, and photos.

Universal will take advantage of

the San Francisco location by conducting a consumer sweepstakes that will award a trip for two to the city by the Bay. Entry forms for the contest will be packed in each "Vertigo" box. In addition, consumers who purchase the title with a Discover credit, card can receive a \$5 rebate. "Verti-

go" cassettes will have stickers alerting consumers to both promotions. Universal has also sprung for a four-page ad in the April "Holly wood" issue of Vanity Fair and a full-page ad

issue of Vanity Fair and a full-page ad in the Academy Awards issue of Entertainment Weekly to tout the title's consumer offers. DIRECT DELIVERY: Streamlining

DIRECT DELIVERY: Streamsinng its video delivery system, Tower Video's 100 stores will receive shipments directly from suppliers instead of from the chain's warehouse, located at the company's headquarters in West Sacramento, Calif.
Tower VP of video John Thrasher

Tower VP of video John Thrasher says the change will enable stores to Teenage Mutant Ninja Turtles"?

get a wider array of product faster, as well as saving the chain money. In addition, he says, sales tracking and return management will be easier. "It's just less cumbersome this way." Already on board are Columbia TriStar Home Video, Warner Home Video, Universal Music and Video.

"It's just less cumbersome this way."
Already on board are Columbia
TriStar Home Video, Warner Home
Video, Universal Music and Video
Distribution, and Pioneer for laser
product. Beans vitat Home Video and
20th Century Rot Home Entertainment should be up to speed with the
new program by the end of this
mouth, and Par a mu ou n t Home
Video is expected to comply by

Baying functions, conducted by individual stores placing their orders through headquarters, are unchanged.

KOMBAT

READY: PolyGram Video is releasing two more cassettes from the animated television series Mortal Kombat, tied to a video-game cross-promotion.

New titles arriving in stores Feb. 25 are "Sikh Deep" and "Old Friends Never Die," each priced at \$9.98. Packed inside packages will be a \$5 retate coppor, redeemable when consumers also purchase the video garme "Mortal Kombat 3" or "Mortal Kombat Trilogy," manufactured by Midway Games.

Additional coupon inserts will offer

consumer discounts on "Mortal Kombat" merchandise. And a new Jor from TVT Records is to contain an insert advertising the new releases. PolyGram will support the new releases with ads on the USA Network, which airs the series. A radio promotion in the top 20 markets is also nlanned.

BRAND IDENTITY: Buena Vista Home Video appears to have become obsessed with branding.

Betalers that had the Disney Masterpiece Collection, the Disney Masterpiece Collection, the Disney Mosterpiece Collection and the Pamily Adventure Collection now can add Great American Epic Series to their displays. Great American Epic, due in Joseph Aug. 26, jumps together "Dayo Crockett: King Of The Wild Parotice" "Dayo Crockett And The Rive Pirates," "Solomy Tremain And The Sans Of Liberty," and "The Light In The Forest."

"Tremain" and "Light" are being touted for their first-time video availability. Each title, priced at \$19.99, is spiffily packaged and cross-promoted with a \$2 instant rebate for consumers who purchase "Mary Poppins."

With the competition for shelf space tighter than ever, slapping on a

brand identity is a clever marketing gimmick. And like many successful gimmicks, it's in danger of being stretched almost beyond recognition. Calling "Davy Crockett" an "epic" could be considered something of an exaggeration.
The possibilities are endless: How

# Top Video Sales.

| MIS WEEK | AST WEEK | WKS, ON CHART | TITLE  | IATIONAL SAMPLE OF RETAIL STORE SALES R                | Principal                                | har of<br>Delease | agus  | Suggested<br>List Price |
|----------|----------|---------------|--|--|--|-------------------|-------|-------------------------|
| F        | 3        | *             | ***************************************        | Distributing Label, Catalog Number  * * * No. 1 * * *  | Performers                               | 52                | -     | 65:                     |
| 1        | 1        | 1             | INDEPENDENCE DAY                               | FoxVideo 4118  | Will Smith<br>Jell Goldblum              | 1996              | PG-13 | 22.5                    |
| 2        | 2        | 12            | TOY STORY                                      | Writ Disney Home Video<br>Buenn Visti Home Video 6703  | Tom Hanks<br>Tim Atlen                   | 1995              | 6     | 26.5                    |
| 4        | 4        | 23            | MISSION: IMPOSSIBLE                            | Prinmount Home Video 31899-3                           | Tom Cruise                               | 1996              | PG-13 | 14.                     |
| 4        | 4        | 23            | THE NUTTY PROFESSOR ♦                          | MCA/Universal Home Video<br>Uni Dist. Corp. 82594      | Eddie Murphy                             | 1996              | PG-13 | 22.5                    |
| :        | 1        | 23            | TWISTER  | Winner Home Video 20100                                | Helen Hunt<br>Bill Paston                | 1996              | PG-13 | 22.5                    |
| 4        | 0        | 34            | RIVERDANCE-THE SHOW                            | VCI<br>Columbia TriStar Home Video 81060               | Various Artists                          | 1996              | MR    | 24.5                    |
| 4        | 4        | 4             | MATILDA  | Columbia TriStar Horre Video 86863                     | Danny DeVito<br>Rhea Periman             | 1996              | FG    | 15                      |
| 4        | 18       | 4             | THE LAND BEFORE TIME IV                        | MCA/Universal Home Video<br>Uni Dist. Corp. 82396      | Animated                                 | 1996              | NR.   | 19.                     |
| 4        | 8        | 23            | 311: ENLARGED TO SHOW DETAIL                   | PolyGram Video 4400439253                              | 311                                      | 1996              | 1/R   | 19.                     |
| 18       | 13       | 21            | BRAVEHEART                                     | Paramount Home Video 33118                             | Met Gibson<br>Scotus Marcesus            | 1996              | R     | 19.                     |
| 23       | 13       | 4             | PLAYBOY CELEBRITY CENTERFOLD:<br>SHANNON TWEED | Playboy Home Videa<br>Uni Dist. Corp. PBV0796          | Shannon Tweed                            | 1996              | MR.   | 19                      |
| 18       | 4        | 10            | JAMES AND THE GIANT PEACH                      | Walt Disney Home Video<br>Buenn Vista Home Video 7894  | Richard Dreyfuss<br>Susan Sarandon       | 1996              | PG    | 22 !                    |
| 23       | 21       | 1             | PLAYBOY: 21 PLAYMATES<br>VOLUME II             | Playboy Home Video<br>Uni Dist. Corp. PBV0808          | Various Artists                          | 1996              | HR    | 19                      |
| 14       | 13       | 26            | COPS: TOO HOT FOR TV! ◊                        | MVP Home Entertainment 1001                            | Virious Artists                          | 1996              | MR    | 19.                     |
| 15       | 23       | ä5            | E.T. THE EXTRA-TERRESTRIAL                     | MC/VUniversal Home Video<br>Uni Dist, Corp. 82864      | Henry Thomas<br>Dee Wallace              | 1962              | PG    | 19.                     |
| 18       | 26       | 4             | PLAYBOY: GIRLS OF SOUTH BEACH                  | Pinyboy Home Video<br>Uni Dist. Corp. PBV0802          | Various Artists                          | 1996              | AG.   | 19.                     |
| 23       | 18       | 198           | THE WIZARD OF OZ ◆                             | MGM/U/i Home Video<br>Warner Home Video 205898         | Judy Garland                             | 1936              | 6     | 19.                     |
| 18       | 13       | 13            | WALLACE AND GROMIT: A CLOSE<br>SHAVE           | BBC Video<br>FasVideo 8399                             | Ray Bolger<br>Animated                   | 1996              | NE    | 9.5                     |
| 18       | 18       | 190           | TOP GUN  | Persmount Home Video 15396                             | Tom Cruise<br>Kelly McGillis             | 1996              | PG    | 51                      |
| 23       | 21       | 14            | THE ROLLING STONES ROCK<br>& ROLL CIRCUS       | ABKCO Video 3878110033                                 | Virious Artists                          | 1996              | NR    | 24:                     |
| 26       | 13       | 29            | CLUELESS                                       | Primmount Home Video 33215                             | Alicia Silverstone                       | 1995              | PG-13 | 14                      |
| 23       | 26       | 4             | HEAT   | Warner Home Viduo 14192                                | Robert De Niro<br>Al Pacino              | 1995              | 8     | 24                      |
| 23       | 26       | 23            | GOLDENEYE                                      | MGM/UA Home Video<br>Warner Home Video 905495          | Pierce Brosnan                           | 1995              | FG-13 | 19.                     |
| 14       | 18       | 10            | THE WALLACE AND GROMIT                         | BBC Video<br>Environ 4101059                           | Animated                                 | 1996              | MI    | 24                      |
| 23       | 40       | 23            | LES MISERABLES:<br>10TH ANNIVERSARY CONCERT    | VCI<br>Columbia TriStar Home Video 88703               | Virious Artists                          | 1996              | NR.   | 24                      |
| 23       | 14       | 8             | SENSE AND SENSIBILTY                           | Columbia TriStar Home Video 11593                      | Emme Thompson<br>Hugh Grant              | 1995              | PG    | 19.                     |
| 23       | 26       | 23            | PLAYBOY: 1997 VIDEO PLAYMATE<br>CALENDAR       | Playboy Home Video<br>Uni Dist. Corp. PBV0797          | Virious Artists                          | 1996              | MR    | 19                      |
| 23       | 12       | 4             | BRUCE SPRINGSTEEN: BLOOD<br>BROTHERS           | Columbin Music Video<br>Sony Music Video 50139         | Bruce Springsteen &<br>The E Street Band | 1995              | NR    | 10.                     |
| 23       | 29       | 23            | THE ADVENTURES OF PINOCCHIO                    | New Line Home Video<br>Turner Home Entertrinment N4438 | Martin Landau<br>Jonathan Taylor Thomas  | 1996              | 6     | 19                      |
| 30       | 13       | 18            | WILLY WONKA AND THE<br>CHOCOLATE FACTORY       | Warner Home Video 14546                                | Gene Wilder<br>Jack Albertson            | 1971              | 6     | 19.                     |
| 13       | 33       | 51            | GREASE A+                                      | Primmount Home Video 1108                              | John Travolta<br>Olivia Newton-John      | 1971              | PG    | 24                      |
| 13       | NE       | N >           | LEAVING LAS VEGAS                              | MGM/U/I Home Video<br>Warner Home Video 905524         | Nicolas Cage<br>Elisabeth Shue           | 1995              | 1     | 19.                     |
| 30       | NE       | *>            | PINSTRIPE DESTINY                              | Major League Baseball Prod.<br>Orion Herne Video 96012 | Various Artists                          | 1996              | NR.   | 19.                     |
| 34       | 22       | 17            | OLIVER & COMPANY                               | Walt Disney Home Video<br>Buent Vista Home Video 6022  | Animated                                 | 1988              | 6     | 26                      |
| 35       | 27       | 12            | FLIPPER O                                      | MC//Universal Home Video<br>Uni Dist. Corp. #2#25      | Paul Hogan<br>Ekiah Wood                 | 1996              | 26    | 19                      |
| 36       | NE       | N Þ           | RUMBLE IN THE BRONX                            | New Line Home Video Turner Home Entertranment N4410    | Jackie Chrn                              | 1996              | R     | 19                      |
| 37       | 36       | 12            | THE ABYSS                                      | FoxVideo 1561  | Ed Harris<br>Mary Mastrantonio           | 1989              | PG-13 | 19.                     |
| 38       | 37       | 308           | THE SOUND OF MUSIC +                           | FoxVideo 4100444                                       | Julie Andrews<br>Christopher Plummer     | 1965              | 6     | 19.                     |
| 39       | RE-E     | KIKI          | STAR WARS TRILOGY                              | FoxVideo 0609  | Mark Hamill                              | 1995              | K     | 49.                     |
|          | 35       | 14            | THE BEATLES ANTHOLOGY                          | Capital Video  | Harrison Ford The Beatles                | 1996              | NR.   | 159                     |

■ NNA poli cert. for sales of \$50,000 units or \$3 million in sales at suggested retail. A RIAM platisum cert. for sales of \$10,000 units or \$2 million in sales at suggested retail.

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#### 'EXTREME' VIDEOS

(Continued from page 57)

"Ultimate Fighting Championship." Most of the newer competitions are less rancos and more upscale, fit for the MTV crowd. In fact, MTV absolute as been pumping up the volume on its extreme-sports coverage in an effect to keep pace with the trends of its core audience. The Vincom substitute the trends of the core audience. The Vincom substitute the "MTV Sports" series an aptly titled companion tape, "Longer, Harder, Faster," which was released

last year.
"We did relatively well with the
title," says Alexandra Beeman, senior
director of marketing for SMV and
Sony Wonder. "The entire MTV home
video line really does well at tradi-

tional music and video outlets, and that's where this tape has done well." SMV helped alert extreme-sports fans to the tape by creating a promotional videoclip featuring the White Zombie single, "More Human Than Human," and footage from the video that had aired on MTV.

"We used a lot of great music on the tage, and getting the clip into rotation on MTV did a lot to raise awareness," Beeman continues. "It was the first title for us experimenting with ways to incorporate extreme sports into a

video."

The first, yes—and certainly not the last. Beeman says SMV is looking into releasing other entertainment-oriented titles along the lines of "Longer, Harder, Faster," plus potential extreme-sports instructional tapes.

SMV also is touting less conventional athleties in its new "Road Rules" travel-guide series. "We are incorporating extreme sports in terms of showing certain travel destinations where you can go and helicopter ski or snowboard," according to Beeman.

Big-name entertainment is only part of the picture. The market has seen a swell in extreme-sports tapes from a host of smaller independent labels pushing the perils of surfing, mountain climbing, adventure boating, auto racing, skydiving, and hang glid-

As the activities gain in popularity, the videos garner a wider acceptance among traditional retailers, says John Mills, president of Mad Dog Productions. Mad Dog produces and distributes surfing videos such as its most recent title, "Water Works." Its sales channels include video outlets, sporting good stores, and direct-mail catalogs. The next Summer Olympics should prevent a wincout.

should prevent a wipcout.

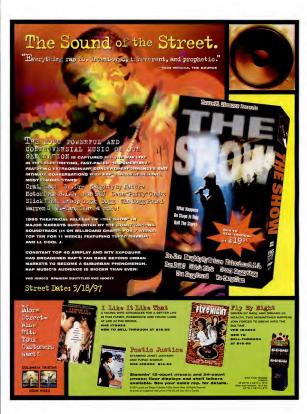
Mills asya early buzz on the firstever inclusion of surfing as a sport in
the games in Sydney, Australia in 2000
is helping propel the sport to a wider
public. "The market is definitely
opening up," he says. "Retailers have
become more open to carrying titles
because of the way the sport has
expanded during the past five years."

For some vendors, going to the extreme is a case of "been there, done that." While he agrees interest is clearly on the rise, Simitar Entertainment president Edward Goetz says what he terms the "gee whiz" category of sports videos has been around a lot longer than many may realize.

"Our history with extreme sports dates back 12 years," he says, noting that Simitar's fourth release was a

(Continued on next page)

BILLBOARD FEBRUARY 1, 1997



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#### 'EXTREME' VIDEOS FEBRUARY 1, 1997 (Continued from preceding page) Top Music Videos

SoundScans

Shania Twein

Mary-Kate & Astriev Olseo

Van Halon

Gloria Estefan

The Beatles

Diek Cloud

Verious Artists

Various Artists

Wildel III Verbooks 22 1 14

Bob Madey And The Weiser

Ray Stoyens

Alice In Chains 11 50.08

Various Artists LF

Michael Inches

Oneir

The Realies

Jimi Hondrix

Carbarro

Metaltica

Alan Inchina

Joff Forounetts

Crateful David

961

Minana

Gurth Brooks

Bed Marchin

U2

Weight At Yankowe tf

Stevie Ray Vaughar & Double Trouble

Bruce Springsteen & The E Street Band

COMPILED FROM A MATIONAL SAMPLE OF RETAIL STO REPORTS COLLECTED, COMPILED, AND PROVIDED BY

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LES MISERABLES: 10TH ANNIVERSARY CONCERT Victors Activity

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TITLE, Label Distribution Label, Catalog Number

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VIDEO HITS: VOLUME 1

THE BEATLES ANTHOLOGY

THE COMPLETE WOMAN IN ME

THE EVOLUTION TOUR: LIVE IN MIAMI

PULSE A\*
\*\*\* Andrew Music Video Sony Music Video 50121

LIVE FROM AUSTIN, TEXAS 

Enic Music Video Sony Music Video 50130

WOW-1997 Sparrow Video Chordant Dist. Group 1615

THE BOB MARLEY STORY ▲

A TRIBUTE TO STEVIE RAY VAUGHAN

VIDEO GREATEST HITS-HISTORY &

...THERE AND THEN Enr. Music Video Sony Music Video 50151

LIVE AT THE ISLE OF WIGHT, 1970

LIVE SHIT BINGE & PURGE A"

HELL FREEZES OVER &'
Geffen Home Video Uni Dist, Corp. 39548

CRANK IT UP

TICKET TO NEW YEAR'S

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VIEUPHORIA ● Virgin Music Video 77768 RE-ENTRY

X-TREME CLOSE-UP A

RAINBOW BRIDGE (UNCUT)

ZOO TV: LIVE FROM SYDNEY ● Island Video PoliGram Video 8006313733

LIVE TONIGHTI SOLD OLITILA

THE VIDEO COLLECTION: VOL. II

GREATEST VIDEO HITS COLLECTION

LIVE AT MADISON SQUARE GARDEN &

THE COMPLEAT BEATLES A

0 Ini Dist. Corp. 51717

LIVE AT THE ACROPOLIS AT

BAD HAIR DAY

**GET SERIOUS!** 

MTV UNPLUGGED

THE HOME VIDEO 15

NO BULL: LIVE AT PLAZA DE TOROS, MEXICO

THE ROLLING STONES ROCK & ROLL CIRCUS

TEEN SPIRIT: THE TRIBUTE TO KURT COBAIN

cassette featuring BMX bicycle rac ing. "We sold the dickens out of it oetz adds. His catalog also includes "It's Out Of Control": the three-tape series "Extreme Sports": and "Fear Suggested List Price And Folly," among many others.

Nevertheless, Goetz recognizes th audience is growing. "We've got whole new generation of people com ing up that aren't about sitting on th couch and watching pro sports." h says. "They want to do participator

things And initiatives are under way a several companies to help push the

concept even further.

"MTV Sports is becoming a bigge franchise," Beeman says. "MTV i looking into developing some nev technology that would expand the home-viewing experience, and it is putting together some active lifestylgear and accessories under the MT Sports name."

Cross-promotions are key, and ESPN plans to keep them coming Games" cassette this summer the title will be accompanied by a compli mentary CD from partner Tomm Boy Records.

ESPN also is coming out with a lin of "X Games" sports apparel that wil be carried in major department-stor chains such as Sears Roebuck & Co and J.C. Penney beginning next fall Taymor says.
"The extreme-sports category i

much more than video," she believes "It is a whole franchise, and one tha has been very successful for us

#### POLYGRAM VIDEO (Continued from page 57)

mold. "Lord Of The Dance," a flashin production, will be treated much the way Columbia promoted "Riverdance. The studio leaned heavily on live per formances at Radio City Music Hall in New York just before St. Patrick's Day

This year, the U.S. release will coin cide with the March 5 premiere of th 110 show, also at Radio City. PolyGram ha the added advantage of touting the 15 98 'Riverdance" connection.

A "Lord Of The Dance" CD com nion soundtrack will be released or PolyGram's Philips Classics label day and-date with the video. Both are being tagged in ads touting Flatley's Radi City appearances, where product wil be available for purchase In addition, one New York retails

will be selected by PolyGram to run consumer contest awarding tickets to the show and a chance to meet Flatler From New York, he moves on to lim

ited engagements in Chicago, Philadel phia, Boston, and Minneapolis. The tour ends April 13 in Philadelphia. PolyGram has budgeted a combines

\$500,000 for radio spots pitching tick et and merchandise give-aways, and plans a television campaign in the to 10 markets. TV also figures in plan for further exposure via a 46-minut informercial, which features behind the-scenes footage and interviews. Air ings are scheduled to begin on o around St. Patrick's Day. PBS is lending PolyGram a hand

good deal sooner than it did Columbia which had to wait nine month; for the network to broadcast "Riverdance. which it did last December, By cor trast, "Lord Of The Dance" will be seen in most markets March 17, greatly reinforcing consumer recognition. "People are going to know about

'Lord Of The Dance' a lot quicker,' says Scamardo.

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| E   | COMPILEO FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS. |  |

| WEEK           | J         | CHART     | COMPILEO FROM A NATIONAL                                   | SAMPLE OF RETAIL STORE RENTA                                 | A REPORTS.  |
|----------------|-----------|-----------|--|--|---|
| THIS           | LAST WEEK | WNS. ON C | TITLE (thoug)  | Label<br>Distributing Label, Catalog Number                  | Principal<br>Performers                           |
| $\overline{}$  |           |           | ***  | No. 1 * * *  |   |
| 1              | 2         | 6         | THE ROCK (1)   | Hollywood Pictures Home Video<br>Sugna Vista Home Video 8887 | Sean Connery<br>Nicolas Cage                      |
| 2              | 9         | 3         | A TIME TO KILL (6)   | Waster Home Video 14317                                      | Matthew McConaughe<br>Sandra Bullock              |
| 3              | 11        | 3         | TIN CUP (f)  | Watser Home Video 14318                                      | Kevin Costner<br>Rene Russo                       |
| 4              | 12        | 3         | CHAIN REACTION (PG-13)                                     | ForVideo 041 3085  | Keanu Reeves<br>Morgan Freeman                    |
| 5              | 13        | 3         | THE ISLAND OF<br>DR. MOREAU (PG-13)                        | New Line Home Video<br>Turner Home Entertainment N&&&&       | Marton Brando<br>Val Kilmer                       |
| 6              | 4         | 6         | THE CABLE GUY (5)  | Columbia TriStar Home Video<br>82428                         | Jim Carrey<br>Matthew Broderick                   |
| 7              | 5         | 10        | THE NUTTY PROFESSOR (PG-13)                                | MCA/Universal Home Video<br>Uni Dist. Corp. 82594            | Eddie Murphy                                      |
| 8              | 8         | 8         | STRIPTEASE (R)   | Columbia ThStar Home Video<br>80193                          | Demi Hoore<br>Burt Reynolds                       |
| 9              | 6         | 15        | FARGO (5)  | PolyGram Video 8006386931                                    | Frances McDorman<br>William H. Macy               |
| 10             | NE        | wÞ        | KINGPIN (PG-13)  | MGM/UA Home Video 905769                                     | Woody Harrelson<br>Bill Murray                    |
| 11             | 3         | 11        | ERASER (9)   | Warner Home Video 14202                                      | Aread Schwarzenege<br>Vanessa Williams            |
| 12             | 1         | 8         | INDEPENDENCE DAY (PG-13)                                   | FoxVisico 4118   | Will Swith<br>Jeff Goldbium                       |
| 13             | 38        | 2         | FLED (R)   | MGM/UA Home Video 905763                                     | Laurence Fishburne<br>Stephen Bakhvin             |
| 14             | 17        | 3         | THE FRIGHTENERS (F)  | MCA/Universal Home Video<br>Uni Dist. Corp. 82830            | Michael J. Fox                                    |
| 15             | 10        | 7         | DRAGONHEART (FG-13)  | MCA/Universal Home Video<br>Uni Dist. Corp. 82826            | Dervis Quaid<br>Sean Connery                      |
| 19             | 14        | 14        | PRIMAL FEAR (II)   | Paramount Home Video 328323                                  | Richard Gore<br>Laura Linney                      |
| 17             | 2         | 14        | MISSION: IMPOSSIBLE (*G-13)                                | Paramount Home Video 31099-3                                 | Tom Cruise  |
| 18             | 14        | 4         | THE CROW: CITY OF ANGELS (II)                              | Mirantax Home Entartainment<br>Buena Vista Home Video 8947   | Vincent Porzz<br>Mis Kirshner                     |
| 19             | 28        | 3         | MATILDA (PG)   | Columbia TriStar Home Video<br>85653                         | Dentry DeVito<br>Rhoe Periman                     |
| 20             | 16        | 12        | BEAUTIFUL GIRLS (R)  | Miramax Home Entertainment<br>Buesa Vista Home Video 3014    | Uma Thurman<br>Matt Oillon                        |
| 21             | 16        | 12        | THE ARRIVAL (FG-13)  | Live Home Video 60259  | Charle Sheen<br>Ten Polo                          |
| 22             | 28        | 2         | WELCOME TO THE DOLLHOUSE (R)                               | Columbia TriStar Home Video<br>62563                         | Heather Mictarizzo                                |
| 23             | 28        | 3         | A FAMILY THING (FG-13)                                     | MGM/U/I, Home Video 905535                                   | Robert Davail<br>Jumes Earl Jones                 |
| 24             | 23        | 16        | THE CRAFT (f)  | Columbia TriStar Home Video<br>(2413                         | Fairuza Balk<br>Robin Tonney                      |
| 25             | 21        | 16        | TWISTER (PG-13)  | Warner Home Video 20100                                      | Helen Hunt<br>Bill Pertro                         |
| 26             | 20        | 17        | THE FIRDCAGE (R)   | MGMAJA Home Video N905536                                    | Robin Williams<br>Nathan Lane                     |
| 27             | 14        | 16        | TOY STORY (G)  | Walt Disney Home Video<br>Bann Vista Home Video 6703         | Tom Hanks<br>Tim Allen                            |
| 28             | 28        | 16        | HEAVEN'S PRISONERS (8)                                     | New Line Home Video<br>Turner Home Entartainment H4443       | Alec Baldwin<br>Mary Start Wasterson              |
| 29             | 22        | 12        | MULTIPLICITY (PG-13)                                       | Columbia TisStar Home Video<br>824/3                         | Michael Keaton<br>Andin MacDowell                 |
| 30             | 14        | 2         | THE YOUNG POISONERS<br>HANDBOOK (II)                       | Cubin Fover Entortainment CF211                              | Hugh O'Conor<br>Antony Shor                       |
| 31             | 28        | 13        | FEAR O (9)   | MCA/Universal Home Video<br>Uni Dist. Corp. 82823            | Reese Witherspoon<br>Mark Winiberg                |
| 31             | 28        | 10        | SPY HARD (FG-13)   | Hollywood Pictures Home Video<br>Bucna Vista Home Video a2a9 | Leslie Neisen<br>Andy Griffith                    |
| 38             | 34        | 2         | JOE'S APARTMENT (FG-13)                                    | Warner Home Video 14042                                      | Jany O'Connell                                    |
| -              | NE        | N >       | CARFOOL (FG)   | Whener Home Video 14203                                      | Tom Arnold<br>David Paymer                        |
| 34             |           | 3         | THE PHANTOM (FG)   | Paramount Home Video 32/5503                                 | Billy Zane<br>Kristy Swanson                      |
| -              | 30        | -         | DON'T BE A MENACE TO SOUTH CENTRAL                         | Miramax Home Enterteament<br>Bueria Vista Home Video 3099    | Shawn Wryans<br>Marion Wayans                     |
| 34<br>35<br>38 | 14        | 12        | DESIRKING TOLIS HILES IN THE HAVE US                       |  |   |
| 35             |           | 12<br>14  | DRINKING YOUR JUICE IN THE HOOD (R)<br>STEALING BEAUTY (R) | ForVideo 0411/485  | Sansed Cussok                                     |
| 35<br>38<br>37 | 14        | 14        |  | FortVideo 0411/65 Miramax Home Entertainment                 | Sineed Cuseok<br>Joremy Irons<br>Antonio Banderas |
| 35<br>38<br>37 | 14        | 14        | STEALING BEAUTY (R)  | ForMideo 0411/65   | Sinced Cuseck<br>Joromy Irons                     |

◆ ITT, gold cutoficiation for a minimum of 125,000 units or a doller volume of \$9 million at retail for disabilities present programs, or of at least 25,000 units and \$1, million at suggested retail for membreatrical letter. O ITA plathtum certification for a minimum sake of 25,000 units and a dollar volume of \$18 million at retail for theathraily released programs, and of at least, \$0,000 units and \$2 million at regarded retail for motheratical titles of 1997, Reliboardity Communications.

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# 1996 Blockbuster Entertainment Awards Nominees Announced

#### ■ BY EILEEN FITZPATRICK

LOS ANGELES-Nominees for the third annual Blockbuster Entertain ment Awards have been announced

for 32 movie and music categories. Consumers will be able to vote for their favorites in 5 000 Blockbuster video and music stores in the U.S. and Canada and at the chain's Internet site. Voting will also take place in Planet Hollywood restaurants. Last year more than 10 million ballots

The minners will be ennounced on a stan studded show breedeast on the IIPN network from the Pantages Theater in Hollywood, Calif., March 11. Following is a list of the nomi-

#### THEATRICAL

Favorite male, action/adventure:

Nicolas Cage, "The Rock"; Tom Cruise, "Mission: Impossible"; Bill Paxton, "Twister." Favorite female, action/adventure: Geena Davis. "The Long Kiss

Goodnight": Helen Hunt, "Twister": Vanessa Williams, "Eraser, Favorite male, science fiction: Will Smith, "Independence Day"; Patrick Stewart, "Star Trek: First Contact"; Bruce Willis, "12 MonSylvester Stallone, "Daylight"; Den-zel Washington, "Courage Under

Favorite female, adventure/ drama: Halle Berry, "Executive Decision": Juliette Lewis, "From Dusk

Till Dawn"; Meg Rysn, "Coursge Under Fire." Favorite male, comedy: Eddie Murphy, "The Nutty Professor": Jack Nicholson, "Mars Attacks!": Robin

Williams, "The Birdesge." Favorite female, comedy: Goldie Hawn, "The First Wives Club": Diane "The First Wives Club"; Keaton, "The First Wives Club" Bette Midler, "The First Wives Club. Favorite male, comedy: George

Clooney, "One Fine Day"; Tom Cruise, "Jerry Maguire"; Denzel Washington, "The Preacher's Wile." Favorite female, comedy: Whitnev Houston, "The Preacher's Wife": Michelle Pfeiffer, "One Fine Day"; Barbra Streisand, "The Mirror Has

Favorite male, drama: Richard Dreyfuss, "Mr. Holland's Opus"; Brad Pitt, "Sleepers"; John Travolta, "Phe-

Favorite female, drama: Shirley MacLaine, "The Evening Star" Susan Sarandon, "Dead Man Walking"; Kyra Sedgwick, "Phenomenon." Favorite male, romance: Leonar-do DiCaprio, "Romeo + Juliet"; & Personal." Favorite female, romance: Claire Danes, "Romeo + Juliet"; Gwyneth Platrow "Emma": Michelle Pfeiffer.

"Un Close & Personal." Favorite male, suspense: Richard Gere, "Primal Fear": Mel Gibson. 'Ransom": Matthew McConaughey. "A Time To Kill."

Favorite female, suspense: Sandra Bullock, "A Time To Kill": Laura Linney, "Primal Fear"; Rene Russo,

Family favorite: Glenn Close. "101 Dalmatians": Michael Jordan, "Space Jam": Arnold Schwarzenegger, "Jingle All The Way.

#### MIISIC

Favorite female, pop: Toni Braxton, "Secreta": Celine Dion, "Falling Into You": Gloria Estefan, "Destiny Favorite male, pop: Kenny G. "The Moment"; George Michael, "Older"; Sting, "Mercury Falling." Favorite group, classic rock: The Beatles, "Anthology 2" and "Antholo-

gy 3"; Van Halen, "Best Of Volume I"; Journey, "Trial By Fire. Adams. "18 Till I Die"; John Mellen-"Mr. Happy Go Lucky"; Tom

Petty, "She'a The One." Favorite duo or group: Brooks & Richocet. Dunn. "Borderline": "Richocet": Diamond Rio. "IV"

Favorite male, country: Clint Black, "Greatest Hits": Alan Jackson, "Everything I Love"; George Strait.

Blue Clear Sky." Favorite female, country: Reba McEntire, "What If It's You"; Mindy McCready, "Ten Thousand Angels": Wynonna, "Revelations." Favorite male, R&B: Snoop Doggy

Dogg, "The Doggfather": 2Pac, "All Evez On Me": Keith Sweat, "Keith Sweat Favorite female, R&B: Aslivah. "One In A Million"; Natalie Cole,

"Stardust"; Whitney Houston, "The Prescher's Wife." Favorite R&B group: BLACKstreet, "Another Level": New Edition.

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"Home Again"; OutKast, "Atliens," Favorite female, modern rock: Tori Amos, "Boys Of Pele": Tracy Bonham, "The Burdens Of Being Upright"; Sheryl Crow, "Sheryl

Favorite group, modern rock: Hootie & the Blowfish, "Fairweather Johnson": Cranberries, "To The Faithful Departed": Dave Matthews Rond "Crock

Favorite song from a movie: Eric Clapton, "Change The World"; Celine Dion, "Because You Loved Me"; Bar-bra Streisand and Bryan Adams, "I

Finally Found Someone. Favorite male, new artist: D'Angelo, "Brown Sugar"; Nas, "It Was Written"; Tony Rich Project, "Words

Favorite female, new artist: Deans Carter, "Did I Shave My Legs For This?"; Jewel, "Pieces Of You": LeAnn Rimes, "Blue." Favorite group, new artist:

Fugees, "The Score"; No Doubt, "Tragic Kingdom"; 311, "311."

Billhoard

#### Favorite male, adventure/drama: Kurt Russell. "Executive Decision": Ralph Fiennes, "The English Patient"; Robert Redford, "Up Close 8 TITLE Program Supplier, Catalog Number A MAGE PROPERTY OF MAGE **Buena Vista Campaign**

# To Spur U.K. Sell-Through

#### BY PETER DEAN

LONDON-Buena Vista Home Entertainment has pledged its com-mitment to developing sell-through into a year-round business in the U.K. with the announcement of a generic advertising campaign this The program gets under way with

what the Disney unit bills as its "most extensive first-quarter lineup yet." It's also meant to help the industry achieve 10% growth. In the first quarter of 1996, a total of 12.7 million cassettes were sold. The turget for 1997 is 14 million.

Buena Vista's flagship title will be "The Hunchback Of Notre Dame," which is to be released five weeks before Easter. That should be enough time to correct a problem that hurt sales last year of "Pocahontas." The title shipped two weeks prior to the boliday, and didn't make its goals. This time around, Buena Vista has

developed a multimedia app that will try to position "Hunchback" as a classic along the lines of "Bambi," released in 1996 with the animated "101 Dalmatians," A threepart phased campaign starts early in February; a second major burst of activity commences near the launch date, Feb. 24, with a final push in mid-March to attract Easter gift

According to consumer research. 70% of those who saw "Hunchback" in theaters said they would buy the video. To help ensure those results,

Buena Vista has set up a major two month promotion with Nestlé, which will promote "Hunchback" on 65 million confectionery packs and in more than 800 Esso Snack and Shops. The campaign will cost \$1,5 million. Meanwhile, the studio has just

released the final part of the Aladdin trilogy, "Aladdin And The King Of Thieves," in which Robin Williams reprises his role as the Genie. And two segments of "The Lion King spinoff, "Timon And Pumbaa," will be in stores by Feb. 25, along with "The Many Adventures Of Winnie

The Pooh. Sell-through movies include Father Of The Bride II" and "Dangerous Minds," backed by a repeat of a successful summer catalog promon, including "Ready To Wear" and "Muriel's Wedding" at \$9. Purchase of either of the latter and another title drops the price of each to \$6. Not everyone is happy with Buena Vista's strategy. Its staggered release of animated classics was labeled "cynical" during a consumer affairs television program, BBC's "Watchdog," which criticized the idea of withdrawing festures from retail until pent-up demand is judged suf-

ficient for a subsequent release During the show, Buena Vista marketing director James Thickett expressed his own desire to buy a copy of "The Little Mermaid" for his vear-old daughter, but claimed that he couldn't get hold of one. Asked if he was happy with the scenario, he replied, "It's the way it is." RECREATIONAL SPORTS... \* \* NO. 1 \* \* THE 1996 WORLO SERIES VIOEO

MICHAEL JOROAN: ABOVE & BEYONO FoxVideo (CBS/Fox) 8360 2 37 THIS WEEK IN BASEBALL: 20 YEARS OF UNFORCETTABLE PLAYS & BLOOPERS 8 187 MICHAEL JOROAN: AIR TIME Fox Video (CRS/Fox) 5770 MICHAEL JORGAN: COME FLY WITH ME+ 4 356 9 PINSTRIPE OESTINY THE OFFICIAL 1996 NBA FINALS VIOEO 7 7 23 **NFL: 100 GREATEST FOLLIES** 8 SE-EMILEA SUPER SLUGGERS OREAM TEAM 1996 GOES FOR THE GOLO MICHAEL JORGAN'S PLAYGROUNG FoxVideo (CRS/Fox) 2858 DALLAS COW80YS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633 12 5 MICHAEL JORGAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090 13 12 0 75 SEASONS: 75 TH ANNIVERSARY OF THE NFL+ PolyGram Vidno 8006319053 14 16 91 100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793 16 6 GRANT HILL: NBA SENSATION 17 15 33

DORF GOES FISHING

MIKE TYSON: THE INSIDE STORY

**Top Special Interest Video Sales** 

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#### em Supplier, Catalog Number **HEALTH AND FITNESS...**

\* \* NO. 1 \* \* THE FIRM: TIME CRUNCH WORKOUT 15 THE FIRM: NOT-SO-TOUGH AEROBICS 8MG Video 80122 THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING

THE FIRM: ABS, HIPS & THIGHS SCULPTING 7 THE GRINO WORKOUT: FITNESS WITH FLAVA 5 3 4 CRUNCH: FAT BLASTER PLUS THE FIRM: LOWER BOOY SCULPTING BMG Video 80120 9

THE GRINO WORKOUT HIP HOP AEROBICS THE FIRM: TOUGH AEROBIC MIX-FIRM PARTS BMG Video 80117-3 THE FIRM: BOOY SCULPTING BASICS

CRUNCH: FAT BLASTERS Anchor Bay Entertainment St 12 18 23 CLAUGIA SCHIFFER: PERFECTLY FIT ABS 13 20

YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1988 14 12 141 CRUNCH: BEST ABS AND ARMS Anchor Bay Entertainment SV10093 16 RE-ENTRY

CRUNCH: TURBO SCULPT 17 RE-DITTY THE FIRM: AEROBIC INTERVAL TRAINING 18 8 OENISE AUSTIN: FAT BURNING BLAST Parade Video 1933 19 15 13

20 RE-DITTY CRUNCH: CAROLO GROOVE 20 RE-ENTRY ICE HOT FOLVIDRO (CRS/For) 8426 ◆ (TA gold certification for sale of 125,000 units or a deltar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at segretard retail for nontheatrical tibles. ◇ ITA platianum certification for sale of 250,000 units or a deltar volume of \$18 million at retail for theatrically released perpenses, or 50,000 units or \$2 million at segregated retail or nontheatrical trust or \$2 million at segregated retail or nontheatrical titles. © 1997, Bibliography (Procurativation)

# Update

### CAL FNDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broad way, New York, N.Y. 10036.

JANUARY Jan. 25, "How To Get A Record Deal From A To Z." New Yorker Hotel, New York, 212-688-3504 Jan. 28. Touchstone Awards Luncheon, spon-

sored by Women in Music Marrielt Marriels New Neck 212-459-4580

### FEBRUARY

Fob. 1, "Songs 4 U," showcese/panel presented by the National Academy of Songwriters, Benatiway Cafe, Hollywood, Fla. 305-944-3268. Feb. 3-6. ComNet Conference And Expositi various Incations, Washington, D.C. 800-545-EXPO. Feb. 7. Deadline for submission for the 1997

Audie Awards, sponsored by the Audio Publishers Assn. 310-372-0546. Feb. 7-9, "Building A Songwriting Career,"

presented by the Songwriters Guild, Union Station Hotel, Nashville, 615-329-1782 Feb. 8, 28th Annual Image Awards, Pasade-na Civic Center, Pasadena, Calif. 213-938-2364.

Feb. 9-12. MILIA, multimedia publishing market, Palais des Fostivale, Cannos. 212-689-4220. Fob. 18. An Evening With Glen Ballard And David Foster, sponsored by the California Copynight Conference, Sportsmen's Lodge, Studio City. Calif R18-848-6783

Feb. 22-26 National Assn. For Camput Activities Convention, Pennsylvania Convention Center/Philadelphia Marriott, Philadelphia, 803-

Feb. 24. Brit Awards, Earl's Court, London, 44-171-287-4422 Feb. 24. A Tribute-Roast Honoring Stan oman, hosted by the American Jewish Commit-

tee's Music-Video division, Copacabana, New York 212-751-4000, extension 338. Feb 24 MusiCares Person Of The Year Din-

ner, Concert, And Silent Auction Honoring Phil Collins, Waldorf-Astoria, New York. 310-392-3777

Fob. 25, Fourth Annual Patrick Lippert Awards, honoring Sheryl Crow, LL Cool J, and Stove Young, among others, to benefit Rock the Vate. Rosy, New York, 212-621-6027. Ech 26 Grammy Awards Madison Souare Garden, New York, 310-392-3777

March 5-8. Country Radio Seminar, Opryland Hotel Nashville 615-327-4487 March 6. Echo Awards, Congress Center, Ham-

hurr 49-40-581935 March 7-9. International Live Music Confer enco, Inter-Continental Hotel, London, 44-171-

March 8. "How To Start & Grow Your Own ecord Label." Holiday Inn. Brookline, Mass. 508-526-7983.

March 8-11. National Assn. Of Recording Merchandisers Annual Convention, Marris Hotel, Orlando, Fla. 609-596-2221. March 9, "Promoting & Marketing Music Toward The Year 2000," Holiday Inn, Brookling,

Mass 508-526-7983 March 13-15, Replitech Europe, Montiuic 2. Barcelone, Spain. 914-328-9157. March 14 Readling for antring in the 1997

International Print & Radio Advertising competition presented by the New York Factivals 914. 238-4481

March 14-15 Roard Aid 4 to benefit LifeRFAT Beor Mountain Ski Rosort, Big Boar, Calif. 619-

March 22. "How To Start & Run Your Own Record Label," New Yorker Hotol, New York, 212-699 2504

March 22-25, Audio Engineering Society Con-ention. MOC Center. Munich. 212-651-8528. March 22-26. Winter Music Conference rou Hitton Resort & Towers Mizmi 954 563,4444



gats a tis adjustment from Columbia Records artist Wynton Marsalis at a recent banefit concert at Naw York's Lincoln Cantar. The cale, dubbed in the Spirit of Swing, was hosted by "60 Minutes" correspondent Ed Bradlay and featured be formances by Natalia Cola, Savion Glover, and Ruth Brown, Tha evant raised monay for the Jazz at Lincoln Center series, of which Marsells is artistic director. Jazz at Lincoln Centar runs year-round events, including concerts, lectures, films, recordings, radio broadcasts, performance tours, and aducation programs for adults and childran.

## LIFELINES

BIRTHS Girl, Holly Patrice, to Kevin and Lisa Cronin, Dec. 20 in Los Angeles. Father is the lead singer of REO Speedwagon.

Boy, Jesse Jaron Wild, to Paul Sanderson and Cassandra Phillips, Dec. 23 in Toronto, Father heads the entertainment law firm of Paul Sanderson &

Girl, Bella, to Todd and Kelly Roper, Jan. 11 in Berkeley, Calif. Father is drummer for Capricorn Records band

MARRIAGES Peggy Dold to Patrick Brooks, Dec. 26 in Negrill, Jamaica. Bride is VP of A&R for Valley Entertainment in Santa Fe. N.M.

Popa Chubby to DM Galea, Dec. 27 in Brooklyn, N.Y. Groom is a blues/rock

guitarist on Prime CD. Candice Agree to Stephen Battaglio, Jan. 18 in New Orleans, Bride is a radio personality on SW Networks and WQXR New York, Groom is The Hollywood Reporter's New York bureau chief.

various legal and business affairs posts at CBS Records and CBS Records International, He was senior director of CBS Records IIK and senior VP of CBS Records International in New York. In 1985, he entered private practice and limited his consulting to music industry clients. Stollman, a 1963 New York Law School graduate, was regarded as an authority on the legal representation of the Spanish Authors Society: Spanish TV networks: and Hispanic labels, music publishers, and artists. In 1990, Stollman relocated his practice to Boca Raton, where he established the law firm of Stollman & Stollman with his son Mare. In addi tion to that son, he is survived by his wife, Mona; two other children, Neil and Andrew: two daughters-in-law. Laurie and Lisa; and two grandchil-

dren, Rachel and Benjamin

soon after to the label's recording stu-

"Turn The Beat Around." He also

producer, Diamond co-wrote two of Billy Ocean's popular mid-'80s songs, Suddenly" and the breakthrough hit "Caribbean Queen." Diamond produced or co-wrote material for a diverse group of artists, including James Ingram, Michael Bolton, Donna Summer, Anne Murray, Mick Jagger, Sheena Easton, Freddie Jackson, and Melba Moore. In Joe Lopes, 58, of a heart attack, Jan. 2 1989, the Keith Diamond Cultural Cenin New York. Lopes was a studio engi-neer at RCA and RMG Studios in New ter was opened in his native Trinidad He owned a production company and York and an independent producer, studio in New York called Roughcuts. joining RCA Records in 1964, moving He is survived by his mother, two sisters, and two brothers. dios. Working with producer Warren Shatz in the '70s, he engineered hits by Paul Kresh, 77, reportedly of Parkin-Evelyn "Champagne" King and Vicki Sue Robinson's Grammy-nominated

Jan. 8 in Harris, N.Y. He was a jazz ar

ranger/pianist/composer who worked

with some of the top bandleaders of the

swing era, including Benny Goodman

Artie Shaw, Stan Kenton, and the

Dorsey brothers. In the '50s, he collab-

orated on a set of noted albums with

saxophone player Zoot Sims. As a com-poser, Handy wrote for Paramount Stu-dios, the Armed Forces Radio Service,

and the New York Saxophone Quartet.

He is survived by his wife, Elaine

Keith Diamond, 46, of a heart attack,

Jan. 18 in New York. A songwriter and

Lewis, and three children.

son's disease, Jan. 12 in New York. Among his many endeavors, Kresh produced for the Spoken Arts and Caedmon labels in the '60s and early '70s. He focused on recording poets reading their own works, including Robert Frost, Allen Ginsberg, e.e. cur mings, and Gertrude Stein, More recently, he produced a number of titles for spoken audio company Listening Library Kresh was a broadcaster and author who reviewed music for a range of publications and wrote a number of books and documentary films.

Norman Stollman, 57, of cancer, Dec. 8 in Boca Raton, Fla. From 1970 to

1985, Stollman, a lawyer, worked in

## **GOOD WORKS**

COUNTRY ACTS HELP KIDS: Top FUND FIGHTS SARCOMA: The names in country music and staffers Kristen Ann Carr Fund will host its fourth annual Winter Semi-Formal from more than 100 country radio sts-Feb. 8 at the Supper Club in New York. tions have kicked off this year's Country Cares for St. Jude Kids radiothons Sponsors for this year's eyent, deon behalf of the St. Jude Children's signed to raise funds to fight sarcoma. Research Hospital, founded by include Bruce Springsteen; Patti actor/comedian Danny Thomas. Since Scialfa; Sting; Sting's wife, Trudie the Country Cares campaign began in Sumner; Bob Costas; and Tabitha 1989, more than 150 major-market staand Stephen King. The fund was tions have raised more than \$50 million established by Barbara Carr and in pledges. Among the artists who will David Marsh when their daughter participate in this year's drive, which Kristen Ann Carr died of sare started with performances by the the form of cancer that most often artists Jan. 17 and 18 at the Memphisattacks children and young adults. Pro-ceeds raised by the fund have estabbased hospital, are Aaron Tippin, Bryan White, Kenny Chesney, lished a sarcoma patients support Deana Carter, Randy Owen, Garth group. The fund also sponsors visits to Brooks, Faith Hill, Alan Jackson, patients by celebrity guests. Tickets Mary Chapin Carpenter, and Reba are \$75. A raffle will give away such McEntire. The St. Jude Children's prizes as a Cartier 21 watch and two Research Hospital is a biomedical round-trip airline tickets. For more research center dedicated to finding info about donations, contact the Kriscures for the catastrophic diseases of ten Ann Carr Fund, c/o Memorial children. All St. Jude patients are Sloan-Kettering Cancer Center, 1275 treated regardless of their ability to York Ave., New York, N.Y. 10021, or pay. Its work is primarily supported contact Julia McCormick at 212-639 hrough public funds raised by the 3520 or Marilyn Laverty or Seth American Lebanese Syrian As Cohen at 718-522-7242. ed Charities, which covers all costs V ELEZ TO MR. HOLLAND beyond those reimbursed by thirdparty insurers, and total costs when no

BOARD: SESAC president/COO Bill Velez has been appointed to the board of Mr. Holland's Opus Foundation, an organization recently launched by film composer Michael Kamen to provide funds for the teaching of music in the schools (Billhoard, Jan. 11) "I love working toward making music educa-tion an entitlement for all children." says Velez. Contact: Crystal Caviness et 615-320-0055

GROUP HONORS FIVE WOMEN: Women in Music Inc. will host its first Touchstone Awards luncheon at the Marriott Marquis in New York on Tuesday (28) to honor five women "who make a difference" within the music industry. They are Jocelyn Cooper-Gilstrap, senior VP/special assistant to the chairman of Universal Music Entertainment Group and president and owner of Midnight Songs, a publishing company; Ethel Gabriel, credited with being the first A&R record producer, and president of JazzMania Records: Ina Meibach, entertainment attorney: Karen Sherry, VP/director of communications at ASCAP; and Valerie Simpson, of the songwriting duo Ashford & Simpson, a producer and on-air host on WRKS New York Women in Music Inc. is a not-for-prof it group that provides educational forums, networking opportunities, musical showcases, and other means to help further development among industry professionals. Tickets for the lun

cheon are \$110: call 212-459-4580

worked on the successful Hampton String Quartet album, "What If Mozart Wrote 'Have Yourself A Merry Little Christmas' " and the original cast album of "Sophisticated Ladies. In the '80s, Lopes worked with jazz producer John Snyder on albums by Mel Lewis, Sun Ra, and Cecil Taylor, among others. In 1990, he formed Hipshake Productions with producer/engineer Jay Newland. They produced a Buddy Scott album for PolyGram and then released an album by the Sandra Wright Band on Hipshake Records. Lopes is survived by his wife, Juliana, executive assistant to Wanda Horowitz, widow of pianist Vladimir Horowitz; daughter Lorena, who is an attorney

with Sony Music Entertainment; and son Chris, a VP of promotion at Mercury Records. A requiem service for Lopes was held Jan. 7 at Holy Trinity George Handy, 76, of heart disease,

R.C. Church in New York.

#### FOR THE RECORD Jeff Gaspin, senior VP of pro-

gramming and production for VH1, was misidentified in a story on the new VH1 series "Hard Rock Live Presented By Pontiac Sunfire" that ppeared in the Jan. 25 issue, Also the show's talent booker, Jim Pitt, retains his role as talent booker for "Late Night With Conan O'Brien."

insurance is available. Contact: Melis-

sa Vadman at 312-751-8878 or Echelle

Lane at 901-524-0338.

# Reviews Previews

#### POP

TONY BENNETT
Tony Bennett On Holiday: A Tribute To Billie Holiday DOUCERS Tony Bennett, Oanny Bennet Celumbia 67774

On his latest effort, the beloved cro salutes the late Billie Holiday with an album of songs associated with her. As such, the album is an expansion of Bennett's previous effort, the late-95 release "Here's To The Ladies," which honored Holiday, Doris Day, Ella Fitzgerald, Lena Horne, and Barbra Streisand. Highlighted by such spirited entries as "All Of Me" and Me, Myself And I (Are All In Love With You)," the album consists mostly of material never before recorded by Rennett, with the exception of "These Foolish Things (Remind Me Of You)" and "Solitude which he cut in the late '50s and early '60s. respectively. Another previously record Bennett track is "God Bless The Child." only this time it appears in a Phil Romone ony tels time it appears in a r-nii rtanton produced posthumous duet with Holiday: Like all of Bennett's recent releases, this is one that his legions will find irresistible.

#### SDACE NEEDS E The Moray Fels Fat The Space Needle

Zeen Mour 2000 The sophomore disc from the Long Island, N.Y.-based trio skirts a fine line be avant-garde and progressive rock. Fuzz guitar à la early Sonic Youth is the base metal here, the layers of distortion nearly smothering the droning bass pulses. Free form solos empty into knots of noise; splashes of cymbal add color to the m lo-fi sensibilities. Original cover art by Roger Dean of Yes fame is also included

#### but, alas, not in triple-gatefold form. JAZZ

\* STEVE LACY TRIC bye-ya PROBUCER. Jean-Paul Rodriguez

Free Lance 25 Veteran soprano sax innovator Steve Laey marks the end of his 25-year expatriate stay in Paris-as indicated by the title-with this fine avantgarde trio set. Lacy's engaging, intro-spective soloing colors the set's atmosere, along with such enjoyably cubist, Ornette-reminiscent original compositions as "Bookioni," "The Bath," and "Absence," the last of which features the art-song vocals of Irene Aebi. Bassist Jean-Ja Avenel switches to kora on his sweetly glistening "Pi-Pande," and the moods of Monk are revisited on the fine title track and Lacy's whirling frenzy on "Trinkle Tinkle."

#### HILTON RUIZ Island Eves

PRODUCERS- Jack Hooks, Eddie Rodriguez Tropijazz 82042 The latest set from Hilton Ruiz is a

strong, diverse album that finds the leading Latin jazz pianist backed by such ace sitiemen as saxophonist John Stubble field and bassist John Benitez, with notable guest stars Tito Puente, Jon Faddis, and Dave Valentin. Ruiz's keyboard

#### SPOTLIGHT



#### **VARIOUS ARTISTS** Original Soundtrack: Mandela—Son Of Africa, Father Of A Nation

Manes 524 305 The soundtrack for a March-slated documentary on South African president

Nelson Mandela, this collection doubles as a compendium of music from that troubled and culturally rich country. From the uplifting title anthem "Father Of Our Nation" by Jennifer Jones and Hugh Masekels to the African Juzz Pio-neers' "Sip N' Fly;" from the All African Jazz Opera's "King Kong" track "In The Queue' to a 1964 field recording, the set is a rich tapestry of sounds spanning half a century and a rainbow of musical styles. The disc also includes beautifully integrated score snippets by Cedric is Samson and the Specials' 1984 rallying cry "Nelson Mandela"-which is lyrically obsolete but still powerful and jubilant. A succinct document of South Africa's musical horitone fit for music fans and scholars alike.

brilliance is glowingly showcased on such tracks as the shorn infectionsly swinging "Unit Seven" and a deliciously exotic Latin makeover of "Body And Soul." Excellent original Ruiz themes inch the bouncy, breezy title track, the wildly progressive, avant-Latin "Solar Orbit, and the wistfully soulful "The Girl's In Furthering this album's pervasive soul influence are a bluesy, R&B-tinged remake of old jazz tune "Gee Baby Ain't I Good To You" and a straight-but-fur cover of the Ben E. King hit "Stand By

#### SPOTLIGHT



The Definition Of Soul PRODUCERS, Selesse Burke, Solomon Burke Veteran soul man and preacher

en Burke, who scored a string of pop and R&B hits in the '60s and early 70s CJust Out Of Reach IOf My Two Open Arms]," "Got To Get You Off My Mind"), returns to form with this delightful album, his first for Virgin's blues label. Despite overly polished production that threatens to undermine the grit in his sound, Burke's top-notch songwriting (in collaboration with his son Selassie), husky tenor, and allaround charm take center stage. High lights include "Why Can't We Come Together," the sparse "Just For You," the surprisingly subdued but entertain ing Little Richard duet "Everybody's Got A Game," and the searing "Your Time To Cry\* (co-produced by Jerry Wexler). An active preacher a cal performer. Burke proves that he can still do it after all these years.

#### LATIN

La Pipa De La Paz

ANNIARMS 44347 lightfully quirky lead singer Andrea Echeverri, who is by far the best female singer in Latine rock world, returns with her talented backing crew for another slamming romp through wryly humorous musings of male/female situations, traips ing down the Amazon, and love of country.
While 15-song set does not bulge with

#### SPOTLIGHT



#### Travelling Without Moving PRODUCERS, Inc. Key, Al Stone

An ironically appropriate title for the

third offering by U.K. retro funk outfit, as the group continues to demonstr an uncanny ability to stay frozen in time yet still break musical ground. Rooted in a sound that bears an ur ny resemblance to Stevie Wonder circa 1976 (the group sounds more like vintage Wonder than the artist himself does today), Jamiroquai is also at the vanguard of the analog synthesiz movement, along with the likes of Beck and Luscious Jackson. The album's highlights include the Philly-grooved "Cosmic Girl," the upbest "Alright," the reggae-flavored "Drifting Along," the sniked "High Times." A double-platnum album in the U.K., "Travelling Without Moving" appears for the first time stateside. Worthy of consideration at pop. R&B, and college outlets.

#### radio-style hits, Echeverri's defiant odes to personal independence, "No Necesito" and "Nada Que Ver," could click at radio.

WORLD MUSIC Son Egal

Xengobile/Goren Linnet 4042 The sophomore release from Madagas-car's Tarika is an outstanding, rhythm-intensive collection that matches the heights it scaled in its original incarnation as Tarika Sammy. The Sammy-free Tarika, atill fronted by singer-sisters Hanitra and Norm marks an improvement in concurrit. ing since the debut album. Members of the Baaba Maal band augment the five-piece Tarika for this smart, catchy set that includes many lyrics steeped in Malagasy politics. Standouts include the ebulli uptempo call-and-response theme "Tsy Kivy," the tense throb of "Avelo," the dizzy cascading harmonies of "Zotra," and the hypnotic, dramatic groove of the English-language "Forever.

#### NEW AGE VANGELIS

Oceanic Atlantic 82953

Even when he's not making soundtracks like "Chariots Of Fire," Vangelis sounds like he's scoring films. On "Oceanic," he uses the seas of the world as a thematibasis for synthesizer tone poems. He gets off to a sluggish start with the treach opener, "Bon Voyage," and hits some dead calms throughout. But he gets his sea legs on the odd sampled chorale of "Sirens the hypnotic "Islands Of The Orient," the ambient grooves of "Spanish Harbor." He's always been one of the most success ful orchestral synthesists, but compared to the usual Vangelis star fighters, "Oceanic has the mobility of a cruise ship.

#### GOSPEL VESTAL GOODMAN

Moments PRODUCER none trated

Spring Hill 5405 Southern gospel matriarch Goodman is still going strong after more than 45 years and more than 50 albums with the Happy Goodman Family and as a solo artist. Thi standard-heavy collection doesn't break a lot of new ground, but it doesn't need to. Goodman's voice is still strong, and her performance radiates heartfelt commit ment to her material and her faith. Bouncy toe-tappers ("I Wouldn't Take Nothin' For My Journey Now," "Looking For A City" stand pleasingly next to inspirational bal-lads ("Born To Serve The Lord." "These Are They"), while fiddles, steel guitar, and dobro add some country touches ("God Walks The Dark Hills," "What A Lovely Name"). Another worthy entry into Good

#### CONTEMPORARY CHRISTIAN TONY VINCENT One Deed

PRODUCTR Overs Material

Star Song 0099 Vincent found success at Christian radio

with his debut alleam, and now he is look. ing to find mainstream acceptance with this sophomore collection. His chances look extremely good. Vincent has an sook extremely good. Vincent has an expressive pop voice, and on this album it appears to have more passion and convic-tion than on his first release. He is also a gifted songwriter with a knack for turning personal experiences into universal truths. The album is filled with textured pop/rock tunes ranging from "Do You Really" to poignant ballad "Polly's Eyes." Another highlight is the stunning title track. Matkosky's production is vibrant, and Vincent's vocals are both haunting and hopeful. A gifted singer/songwriter whose talent is too impressive to be limit-

#### VITAL REISSUES®

Jazz The World Forgot Volumes 1 & 2 REISSUE PRODUCERS-Sherwin D. Yazoo/Shanachie 2024/2025

VARIOUS ARTISTS

Subtitled "Early Roots And Brane Of Jazz," this separately available, two volume, 46-track compendium of jazz recordings from 1923-31 amounts to a swinging Prohibition-era hit parade With knowledgeable liner notes that trace the regional and stylistic origins of each cut, this set features such classic tunes as "Somebody Stole My Gal" and "Everybody Loves My Baby," and such influential ensembles as Jelly Roll Mor-ton's Red Hot Peppers, King Oliver's Jazz Band, and Bennie Moten's Kansus City Orchestra, But most featured groups (of both black and white musiFive Hot Chorolates, Gowan's Rhapdy Makers, and Frenchy's String Band, as well as old-time blues belters Mamie Smith and Edna Winston. These tracks were remastered from the original 78s, so listeners shouldn't be surprised at understandable levels of sur should be entranced by the quavering melody lines of Sam Morgan's Jazz Band on remade hymn "Over In The Gloryland," the extraordinarily acce ed tempos of the Ross De Laxe Synco-paters' "Florida Rhythm," the kamikaze clarinet of Vance Dixon (backed by his two-piece Jazz Maniacs) on "Crazy Qudt," and Clarence Williams' Blue

features soprano saxophonist Sidney TOWNES VAN ZANOT Rear View Missor

Sugar HH1054 This live, best-of album—briefly

released in 1983—was in the works for reissue before the Jan. 1 death of the a mid. Murch releases of "The Highway Kind," festuring more recent, previously released live tracks). What can you say! This is vintage Townes, accompanying himself on guitar, along with Danny Rowland on guitar and Owen Cody on fiddle doing 17 of his best compositions as only he could. This is the next-best thing to having been there. A must-have

ABUNNS: \$PCINOTE Projects formed by the roles will be above to position formed to be above to the position formed to be above to be BILLBOARD FEBRUARY 1, 1997

Five melody "Wild Cat Blues," which

## Reviews & Previews

#### POP MERRIL BAINBRIDGE Under The Water inc

PRODUCER: Siew Oo: WRITERS: M. Bainbridge, O. Bolwell, S. Paulben PURLISHER: MCA, BMI Universal 1148 (c/o Und (cassette ample)

The follow-up to the Aussie singer's gold-selling debut single, "Mouth," this track swirls with a sweet pop melody and easy-handed acoustic guitar strumn Bainbridge delivers a vocal rife with deli cate phrasing and a whispered lift that As the song rises from its husbed and enticing opening into a bright, sing-along climax, it's easy to imagine it blasting from nearly every car radio on the highway. A solid future hit that should give ters one more good reason to investigate the increasingly popular album The Garden.

▶ JON SECAOA Too Late Too Soon (3.48) RODUCERS: Jimmy Jam, Terry Lewis WRITERS: J. Harris III, T. Lowis, J. Secoda PUBLISHERS: Flvto Tyme Tunes, ASCAP, Foreign 88K/ENI 11668 (cor

It's been roughly three years since Seca-da's last English-language collection, and he previews his forthcoming selftitled set with a pensive shuffle-ballad. Placed stop a slowly insinuating pop/funk groove molded by Jimmy Jam and Terry Lewis, the singer flexes his instantly recognizable voice to maximum emotional effect without ever flying over the top. "Too Late Too Soon" builds to an appropriately dramatic conclusion smid a flutter of fismenco guitars and castanets. It should cruise onto youth driven top 40 and sophisticated AC playlists with relative ease.

#### BILLY LAWRENCE FEATURING MC LYTE PRODUCES: Daniel "Delta" Atlanta

WRITERS: D. Allamby, B. Lawrence PUBLISHERS: B.K. Lawrence/Warner-Chappell, BMI EastWest 9630 (c/o Dekina) (cassette single) Justice prevailing, the second try will be the charm for this appealing, yet under-appreciated, young performer. Her sophomore collection, "Billy," is launched with a catchy funk-pop strutter that makes good use of her girlish voice not to mention the always smooth lyrical prowess of guest star MC Lyte. Adding to this single's visibility is its inclusion on the hot soundtrack to "Set It Off." Although it's a bit slave-ish to current trends, t'would be lovely to see this iam give Lawrence a muchdeserved moment under the pop center-stage spotlight.

R.& B ► ZHANE Request Line (2-36) ODUCERS- Kay Gee, Darran Liebby WRITERS: R. Neufrelle, K. Gay, D. Lighty, N. Ashfold, V Simeson

PUBLISHERS: 9th Town/Naug With Cloth Dones Greek Ascap Blown/Mctown 32029 Resem Septe The female duo that clicked several years ago with "Hey, Mr. DJ" returns with a chugging ditty that aims to dupli-cate that hit's rhythmic magic. Riding a snippet from Ashford & Simpson's "It Seems To Hang On," the pair displays a matured way with a lyric. Such yoral growth adds muscle to an otherw lightweight tune. With lines like "Hey DJ/Pick up the request line," it's easy to imagine jocks (particularly during morning drive) having a good time with this single on the air. From the act's forthcoming album, "Compilation."

\* ANN NESRY This Weekend man PRODUCERS: Jamery Jam, Terry Lewis WRITERS: J. Hanis H. T. Lewis, A. Nesby, J. Wright, T.

PUBLISHERS: EXILApril(Flyts Tyme:New ctive/Lebor Force, ASCAR REMITER: Line Weight erspective 00390 (cassette sing

Nesby's glorious album, "I'm Here For continues to crank out one notewor thy single after the next. This time, the musical vibe is smooth and romantic, as she stretches out seductively over a chilled, old-school soul groove. She could give the kiddles romping around in jeeps a lesson or two (or more) in subtle phrasing and in building a lyric to a steamy conclu-sion. We dare R&B radio programmers to try and concoct a convincing reason to not play this jam. It has absolutely everything needed to be a smash.

#### **★ KENNY LATTIMORE For You in Sci** PRODUCER: Barry J. Eastmong WRITER-K Leepin

PUBLISHERS Colours(PSO, ASCAP bia 8187 (c/o Sonyl fcassette single It's a real shame that more folks beven't

the time to let Lattimore's fine selftitled debut work its magic. Perhaps this soft and silky love song will do the trick. Lattimore's performance is a study in subtle emotional shading, while producer Barry Eastmond dresses him in caressing strings and glistening keyboards. Close your eyes while you listen, and images of candles and the one you love are likely to tion for R&B, pop, and AC formats.

#### ★ JELLIE Dan't Go (3-33) PRODUCER: Robert White

WRITER: Jellie When Ownet 1105 con single Newcomer Jellie already is effectively wooing the viewers of BET with the video elip accompanying this lovely soul ballad. Backed by a finger-snapping slow groove provided by Robert White, she confidently unleashes a voice that is riddled with the influence of Gladys Knight. Better than a lot of major-label releases voing for atten tion, this little indie jam has the potential to go the distance and transform Jellie

into a star. Be among the first to embrace

### this winner. Contact: 213-634-0144. COUNTRY In CLAY WALKER Primer Has It to see

WRITERS: C. Walker, M.J. Groene

Radio-friendly hooks abound within this outing from Walker's forthcoming Giant album. The steel guitar-laced production by the singer with James Stroud has ze. Also, Walker turns in a solid vocal performance, but the song is nothing memorable

► CHRIS LeDOUX When I Say Forever (3.52) RODUCER: Gregg Srown WENTER D. Linds PUBLISHERS: EMI-Brackwood Linde Manor, BMD Capital 10377 (00 assess

LeDoux has one of the most distinctive roices in country music today. Like fine hand-tooled leather, it has character and a special quality that infuses this well-crafted Dennis Linde tune with warmth and style. The only problem is the production. which does not provide a suitable framework for LeDoux. The overall polished pop feel of the track seems as ill-fitting as cing LeDoux's trademark cowboy hat with a houston

#### MILA MASON Oark Horse (3)691 ARITERS: D. Tyson, O. McTaggard, A. Marshall PUBLISHERS: EMI-April Consolinto Wohin, ASCAP.

Down In Front/Drowning In Public, SOCAN Attentic 7082 (to pone)
Mason caught country radio programmers' attention with her Atlantic debu single, "That's Enough Of That," and she follows that hit with this smooth, sultry number-which sounds better with each listening. Her first single was good, but this new single is a much better showcase for her voice, revealing the texture in her vocals and her ability to convey the subtle nuances of this lyric about a woman who believes in her relationship and wants to "let this dark horse run." A strong song and great performance that deserves attention at country radio.

#### ★ BIG HOUSE Cold Outside (3-31) PRODUCERS: Peter Brunetta, Monty Byrom, David WRITERS, M. Byrom, O. Neubauser, O. Knutson, M.

PUBLISHERS: MCA/Shener' Stone Cold/Brk Haus/Max Dog ASCAP, Easy Landing, SMI MCA 88283 (chilled/7-lech)

What a great record! Nothing else on culating sounds like this, and it's a wonderful breath of fresh sir. The rew and insinucting groove pulls the listener in, and the crisp scoustic punch demands complete attention. The personalitypacked primary vocal performance is the icing on the cake. This is the first single from the group's debut album, which is slated for a March 25 release. If this sasso and sultry little number is any indication, there are great things ahead for this out-

#### KIPPI BRANNON Daddy's Little Girl (3.37) WRITERS A Kasel, K Slaughter, S Webb

hienduSten West, SESAC Curb/Linkercal 3002 (Zoron south A large segment of the population will not be able to listen to this with dry eyes. Some may dismiss it as too sentim but the truth is that many of country music's classic songs are heartfelt weepers-and this finely crafted tune about a daughter's relationship with her father is ripe with images many women can relate to. Former teen artist Brannon turns in a stunning performance that wrings the emotion out of the lyric and should signal

### a welcome re-entry at country radio DANCE

RuPAUL A Little Bit Of Love (7 44) TERS RuPaul, J. Canano PUBLISHERS RuPaul Charles, SESAC Touch Me II.

REMIXERS Markus Schulz, C.L. McSpadden, Welco Rhino 7221 (12-inch single The drag superstar is still in search of a pop hit befitting his massive media pro -and this could be it. By keeping the ch down to a minimum, RuPaul is able to display his fine tenor pipes as well as a natural talent for breathing depth into the

simplest refrain. His presence makes this

0h-so-friendly hi-NRG anthem a reable entry for radio sirwayes. Longtime supporters at club level are treated to excellent underground remixes by Markus Schulz and C.L. McSpadden, who tweak the truck with an edgy best and a rush of catehy keyboard loops.

#### ► FAST FORWARD FEATURING BEVERLY Never Felt This Way (7:14) PRODUCER: Bismers Of Pasca

DISPLICATION AND STREET Jelfybean 5432 (12-inch sinch

Clubheads with a hankering for deep soul flavor in their house music sh waste no time snagging a copy of this luscious treat. Unknown singer Beverly strikes an intriguing pose on this track, which henefits from the song-sensitive style of producers Paul Scott and Shank Thompson. They wisely place primary emphasis on her full-bodied belting, as well as the song's wickedly contagious chorus. Remixing upstart DJ Strobe comes to the tuble with a version that sparks with Euro-pop spice, which should help the label's bid for elevating this jam beyond the club realm. GROOVE CLUB Upside Oown 15 266

#### PRODUCER, Eve Witness WRITERS: 8. Edwards, N. Rodgers

PUBLISHER Sony Songs/Respect's Other Music. RMI REMIXER For WO ichiban 400 (CO sugge)

The Diana Ross disco nugget is convir ingly upgraded into a hi-NRG anthem that should connect with folks who dig the Euro-spiced musings of La Bouche and Real McCoy. The idea of adding a male run during the verses is a good one. but its execution here leaves a bit to be desired. However, that's a minor quibble that will not harm this solid single's future on mainstream dancefloors and crossover stations. Taken from the notable new multi-ect compilation "Instant Dance Party." Contact: 770-419-

A C

## 1414 PRODUCER: not Island

WRITER & GITT PUBLISHERS One Big Love/Dynamic Doc. ASCAP A&M 00311 (CD single After gathering the praise of nearly every breathing critic, singer/songwriter

Griffin appears ready to take on ra programmers. She fully lives up to the accolades on this spare and literate acoustic-pop interiude from the album "Living With Ghosts," during which she infuses a full gamut of emotions into the song. Often recalling Rickie Lee Jones in her offbeat phrasing, Griffin is a natural

for triple-A stations with a warm spot for introspective, super-sensitive folkies

PRODUCER, not listed WRITER: not listed PLISHER- not listed

Oiscovery 77038 (CD p Instrumentalist Hill has a good chance at developing the widespread audience his music deserves with this shiny power bal lad. Needless to say, the music is sharply executed and immediately interesting to the ear. The added enticement is a vocal version that gives listeners something extra to grab hold of. A wise programming selection for ballad-driven AC out-

#### ROCK TRACKS PRODUCER: Bob Rock

PUBLISHER: Are You There God, It's Me Music

Outpost 3000 (20 Un) (CO prone)

Rock radio darlings slam out another home-run hit with this slice of the album "Eight Arms To Hold You." As on

past recordings, this jam kicks with harp guitar licks, urgent vocals, and a book that simply doesn't quit. This may be classified as modern or "alterna rock, but at its core it's a great pop record that leaves you reminisc about youthful days spent glued to AM ► THE VERVE PIPE The Freshmen (4.29)

#### UCERS: Jack Joseph-Ping, Jerry Harris WRITER: B.V. Ark HERS: Sid Flips/EMI-April, ASCAP BCA 64679 (cir. StdS) (carnette cicale)

Already getting played on more than 50 rock stations prior to its release, the time to attempt crossing this fine sec-ond single from "Villians" onto pop radio is fast spproaching. It has all of the markings of a multiformat smashmemorable hook, empathetic words of love, sterling production and instrumer tation, and a heartfelt lead vocal. Icing on the cake is a well-crafted video, directed by Mark Neale-who has nre viously lensed clips for U2 and Counting RAP

#### LARGE PROFESSOR Ijuswannachill (no timing PRODUCERS: Large Professor

PUBLISHER: not listed Gellen 22220 on the life A champion of simplistic beats and rhymes, Large Professor continues to move the crowds with his no-nonsense

style of rap and his undisputably well-thought-out tracks, "Huswannschill" is the second cut to preview his forthcoming album, "The LP" and the Professor asks only to be blessed with the chance to rock ike and get paid well to do it. It'a not much to ask, actually, since most cuts remixed by Extra P tend to go gold and nen ola RAMPAGE Wild For Da Night in broug behalf

Elektra S897 (connecto si Rampage, aka the Last Boy Scout, has

been inching toward stardom since 1994, when he kicked "Beware Of The Ramp Sack" on Rowdy. Having been heard on hits by Craig Mack and Busta Rhymes, he mus by Craig since and Dusta Rhymes, nearely has left the hip-hop frontburner.
"Wild For Da Night" previews the album
"Scout's Honor By Way Of Blood" with a juicy anthem that laces raw rhymes into a haunting, piano-lined groove and guest lyrical licks by Spliff Starr and Lord Have Merey.

#### NEW & NOTEWORTHY SUZA MOGUL Make Me Englis co.

WRITER: S. Moesé

FAITHLESS Insomnia (8.41) PRODUCERS: Rolls, System Fills WRITERS: M. Jazz, Rolio, S. Blos. PUBLISHER not Rided

REMIXERS: Arrand Van Heider, Rollo, Sister Biles, De Arista 3306 tota district (19 June sinus

With all of Europe having long gon med for this brilliant new band, the stateside premiere of the album "Rev erence" is long overdue. This single serves as a fine peek into the project, giving listeners a taste of urgent danc rhythms, a complex and infectious pop-melody, and voculs that are notebes above the typical vamps heard on club-originated records. Thanks to a well-conceived double-pack of remixes, DJ turntables will the first home for this eem of a single. However there is little nat pop programmers will beck-Insomnia" with the same exciteon for "Insomnia" with the same excite ment it has other recent unique dance hits, like "Children" by Robert Miles.

SINGLES. PICKS () In their releases with the greatest chart potential. CRETICS CHOICE (+): New releases, regardless of potential chart action, which the eviewer highly recommends because of their musical ment. NEW AND NOTEWORTHIS Highlights new and services and in the chapter with the broadest audience. All relataces available to radio and/or retail in the U.S. are eligible for moves than one format are reviewed in the chapter with the broadest audience. All relataces available to radio and/or retail in the U.S. are eligible for moves. Yeng

ICERS: Chadd, Mick Hara PUBLISHERS: Suza Mogsl, BMI; M-Powered, REMIXERS: Chadd, Mick Hanson, Relando H.

M-Powered 70011 (cessette sengle Charming pop/dance ingénue Mogul makes an excellent first impress with this enductive discoucherwad confection. With a purring perfor

mance and a sticky hook as its focal point, the track races with kicky hi-NRG beats and jiggly funk guitar riffs. A handful of more forceful, house-happy remixes is provided for possible club consumption, but the pop edit is what suits the song and Mogul best. Besides, this is a ditty that was clearly designed first and foremost for pop radio air-waves. Check it out. Contact: 212-431-1320

SINGLES: "Public Processors with the general count process. Currier Control, Control



#### HEALTH & FITNESS SUUTTI MY VIDDISUEU WODWOLT

30 minutes, \$19.98

Just when you thought you'd seen the most niche-oriented of fitness videos, here's one that jumps right off the scale. Going where not even Joan Rivers dured to tread in last year's faux workout tape "Shopping For Fitness," the video packs not only a pretty decent muscle-toning workout (best suited for beginners, intermediates, and seniors) but a language lesson as well. Three fitness buffs who clearly prefer English as their second language conduct the class in Yid-dish, with English subtitles pictured on the screen for the uninitiated. Fun and feisty, the tane scores high on the nevelty meter but is likely to wear on the nerves of even the most Yiddish-friendly users who want an at-home regimen they can follow several times a week. Contact: 800-922-2558.

#### PUMPING IRON II- THE WOMEN

107 minutes \$19.00 The producer of the early Arnold Schwarzenegger tome "Pumping Iron" turns to heavyweights of the female persua sion in this sequel of sorts. Nearly 20 years after the first "Pumping Iron" movie hit the screen, this cross between documentary and feature film sufficiently catapults the sport of body building into the '90s. Five of the world's current top female body builders-Rachel McLish, Bev Francis, Lori Bowen, Carla Dunlan, and Lydia Chengcarns Dunisp, and Lydis Cheng—muscle across the screen in preparation for the World Cup championship. Although the science of total physical discipline might not appeal to everyone, the story of these somen's courage and unflappable determ nation that frames the film carries it to new, lofty heights. Contact: 212-977-7456.

#### SPORTS GHOSTS OF THE BALLPARE

25 minutes, \$19,95

The idea for this unique sports documen tary—to pay tribute to the now sleeping.
Durham Athletic Park, made famous in the movie "Bull Durham" and a hub of community activity during the mid-20th centuryis an undisputed winner. Hosted by Crash Davis (played by Kevin Costner in "Roll m"), the tape seeks to document the role of baseball in a more simple time in American society as well as honor some of the key players who graced the Durk park's turf. Unfortunately, problems lie in the execution, which fails to live up to de on the cover. For exa "interviews" with erstwhile preats such as Willie Stargell, Joe Morgan, and Catfish Hunter come in the form of quick con tion snippets that seem to have been itously caught on tape. In short the all-too-brief look at the ballpark and this slice of hardball history is simply not substantive enough to satisfy the serious sports fan. Contact: 919-682-2222

#### PERFORMANCE LORG OF THE GANCE

92 minutes, \$24.98

Timed to hit retail at just about the san time the dance/musical extravaganza touches down at New York's Radio City Music Hall, this tape washes on to Am can shores nacked with praise from the U.K. In the spirit of so many stage sensa tions before it, "Lord Of The Dance" has its roots in a more traditional time and place—in this case the folk music and dance of Ireland—but its presentation is decidedly big-budget '90s. The tape was

d anthy during a performance at Dublin's Point Theatre that starred \*Discussiones" showman Michael Flatler Retailers can expect interest in the tape to pick up as the buzz on the aiready sold-out or makes its way zeross the States.

#### TRAVEL WHERE IS PATAG

This tape will serve as a wake-up call for those who think Potagonia is just a brand of outdoor apparel, and a wonderful keensake for those who are aware of one of the most beautiful regions of the world or have had a chance to experience it in person. Nestled just below the 41st parallel in South America spanning parts of Chile and Argentina. is home to a rainbow of wildlifeincluding wholes penguins and some unique birds—as well as some magnificent glacier formations, A TV and newspaper journ conducts this crash course on the erea which contains some history à la Charles Darwin's exploration of Patagonia and a geography lesson accompanied by some fabulous footage. Contact: 800-484-1065.

### INSTRUCTIONAL

approximately 40 minutes each, \$14,98 each Three new additions to the "Video Parents" family—"The Wonderful Terrible Twos," "The Perfect Guide To Potty Training," and "Toddlers At Work"-pick up in age where the first trio of parental guides left off last year. Designed for first-time parents, although not a had brosh-up for veteran moms and dads, the tapes offer a non-stressful measuring stick for develop-mental skills. What's new about these three that wouldn't have worked in the first, infant-oriented releases is that they were created so toddlers can watch along

with their parents and learn by avveriovan their parents and learn by expen-ence. As with the first batch, this set festures clearly delineated "chapters" and easily identified segments.

#### CHACED'S WARRANT

105 minutes, \$19.98

A veteran voice coach provides a chance for closet chanteurs and chantenses to fine-tu their vocals without paying the high price that often accompanies private less Divided into five segments, the tape guid viewers through exercises created to help tune the voice expend weren and onhance singing style. Teacher Buddy Mix presen his lesson in a nonthreatening yet complete ly straightforward manner that's best suited to those who take their vocals seriously. For this audience. Mix provides everything needed to get out of the shower and on to the stage. Contact: 818-342-2880

#### MADE FOR TV ANIMAL BLOODERS WITH JACK HANNA

ne Life Video 20 minutes #12 00

Modern-day Dr. Doolittle Hanna seems to be in perfect harmony with all the earth's creatures during the filming of his normbar "Zoo Life" television series. But some times seals get a little splashy, pigeons feel the need to perch on human heads, and giraffes take on second careers as hair essers. It is these priceless, clearly unre hearsed moments and Hanna's sweetly self-deprecating narrative that makes this tape so much fun to watch. Aside from the hilarious outtakes, the tape includes some of the more memorable show snippets. plus 10 minutes of additional footage that are not part of the TV "Bloopers" special.

#### FOR THE RECORD s Starts Here!" (Video Pr Jan. 11) has a running time of 60 minutes

and a suggested price of \$29.95. For furr information contact 212-459-4725. The correct phone number for "Inside Secrets To Winning Sweenstakes & Conts" (Video Previews, Dec. 21) is 914-



ac do son

The newest entrant into the video gambling genre delivers in spades on its roming with all the emenities Sugget" dazzles not only with its assortment of games-sixteen gambling standarde like replette blockinsk and a vari ety of nokers-but also with crisp. strifying backdrops and 3D graphics Video host Adam West is a playful, perfect. guide. Granted, video poker is video poker, and no one in the gaming industry is rein conting the wheels on which these fotoful whine icons spin. Still, we would do anything to avoid sitting between obnoxious drunks at the craps table, gorging on substandard buffet fare, and, worst of all, nawning our watches in order to book up a pawning our wateries in oro-bus ride back to Hollywood.

#### PERFECT WEAPON American Softworks Composition

Video game newcomer American Softworks makes an impressive debut with this fighting/adventure game. As Captair Blake Hunter, the player explores five alien worlds filled with enemies that creep, crawl, lurch, and leap at game The enemies are programmed to attack

and respond to each kickboxing move by ply push a few buttons to attack. Players can choose from more than 100 martial arts moves, including chokeholds, throws, and take-downs. Several power-ups and items are contained in the gaming environment, including armor, health, and keys. One of the game's more innovative features is its frequent use of changing camera angles. However, while it is usua ly used effectively, there are some parts of the game where the feature distracts from the on-screen action and, in a counte of sequences, complicates gameplay. "Perfe Weapon" is not perfect, but it does offer "Dowfoot an original game concept and a consider



THE HAND I FAN WITH By Tina McElroy Ansa ad by Steryl Lee Raip!

SDD Auton hours (abridged), \$23.95 With her haustifully musical express sive voice, Sheryl Lee Ralph perfect choice to spin Tina McElroy Ansa's latest varn. Set in the fictional town of Mulberry, the setting for Ansa's previous novels, "The Hand I Fan With" is at once a love story, a ghost story, and a change-of-life story. Lena is a wealthy, successful, 45-yearold businesswoman who has unintentionally become the backbone of the town. Thanks to her good-hearted nature and keen organizational skills. she's the one everyone comes to with problems. Lens is glad to help, but alone in her big house, ahe longs for some emotional support of her own, and keenly regrets not having a lover or a family. But Lena does have an unusual gift: the power to communicate with the dead. Disturbed by her psychic powers, she has tried to ignore them throughout her life. But now overcome with loneliness, her longing brings to life a warm, sexy, sensitive male ghost who has watched her and loved her from the other world. Lena's ve affair with Herman ("her man. get it?) is an earth-shaking romance that transforms Lena's life and helps her restore order to it. Lena also learns to stop letting the demands of others to swallow her up. It's a warm, satisfying, and insightful tale.

PRINT

THE MANSION ON THE HILL-DYLAN, YOUNG GEFFEN, SPRINGSTEEN, AND THE HEAD-ON COLLISION OF ROCK AND COMMERCE mes Books, 431 pages, \$28

Using Hank Williams' "A Mansion On The Hill" as a metaphor for the uneasy marriage between the art and business of music, journalist Fred Goodman makes a fascinating inquiry into the lives of the people who defined the parameters of the modern music industry.

Venturing into the parallel uni-verses of Boston, New York, Woodstock, San Francisco, Detroit, and Los Angeles during the fertile and tumultuous '60s, Goodman traces the lives of the acts who had the most profound impact on the way business is conducted today-Bob Dylan, Bruce Springsteen, Neil Young, the Eagles-and the managers, booking agents, A&R men, producers, and label entrepreneurs who handled their careers.

Besides David Geffen, who parlayed a low-level job at the William Morris Agency into one of the world's largest entertainment empires, Goodman's music business subjects include Springsteen producer/man-ager Jon Landau, who rose to prominence as an influential critic and confidant of such industry pioneers as Jerry Wexler and Clive Davis: Dylan manager Albert Grossman, whose

roster also included the Band, Janis Joplin, Paul Butterfield, and Peter, Paul & Mary; Geffen partner Elliot Roberts, who went on to manage Neil Young; Elektra staff producer and A&R scout Paul Rothchild, who signed and produced Butterfield and the Doors, among others; and such label entrepreneurs as Ahmet Erteoun Mc Ostin Joe Smith and Davis

Goodman sums up Grossman's influence by noting that "two innovations made [him] the first modern rock manager: he recognized the artistic credibility and impact of his clients, and he translated it into cre-



ative freedom and financial power." Later, he describes Geffen as "a hungry talent agent . . . whose single-minded focus wasn't on explaining and empowering the underground but simply success. The common denominator in the

careers of all these industry pioneers is suggested in Goodman's title: "the collision of rock and commerce. Whereas other studies of the music industry-most recently Fredric Dannen's explosive "Hit Men"-have exposed the commercial motivations that underlie virtually every decision made in the music industry. Goodman goes further by suggesting that even artists who profess to be above the commercial fray are still motivated by financial gain To cement his point, the author

cites Young's early pronouncements of his desires for "fame and money." Similarly, Goodman's study of Springsteen's career centers on the irreconcilable images of the artist's "mansion on the hill" and his vox popwli persons Because Goodman covers so much

ground, his narrative is sometimes disjointed. However, he succeeds at persuading the reader that no musical artist can function today outside the sphere of the business. In Goodman's view, it is the business that drives the music, not the other way

around.

PAUL VERNA

TALKING WITH CONFIDENCE FOR THE By Con Gabo Read by the author Random House Audiob

90 minutes (abridged), \$12.00 This helpful audio won't cure chroni shyness magically, but it does give shy people a valuable tool for negotiating social and business situations. Gabor's practical, how-to approach gives con-crete examples of the kinds of things to say to socialize successfully at a party, give a good impression at a job interiew, or speak up at a business meeting. At a party, he advises asking open-ended questions and listening closely to the answers for topics of conversation. For example, "How do you know our host?," "We met while walking our

dogs," "Really? What kind of dog do you have?." etc. He also advises identifying one's own interests and hobbies early, and mentioning them in conversati this makes one seem interesting, and offers more possibilities for conversation. For a business meeting, Galior sug gests rehearsing in advance what one wants to say. Most of the suggestion are common sense, but can be useful for someone who has trouble speaking up.

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SOUNDTRACK BOOM (Continued from page 1)

WCGI Chicago assistant PD/music director Don E. Cologne cites a more recent example of R&B soundtracks promotional punch. "Being on the 'Eddie' soundtrack let people know about [Island debut act] Dru Hill," he says. "Even though the film didn't do at well with urban consumers. Dru

Hill really drove the soundtrack and created a high level of consumer aware-Dru Hill's "Tell Me." featured on the 1996 soundtrack, was certified gold and

peaked at No. 5 on the Hot R& B Singles chart. The band's eponymous debut album has sold more than 134,000 units since its release Nov. 17, 1996, according to SoundScan. But if the creative chemistry is just

right, Cologne says, even greater thi can happen for aetablished asta

"Coolio was already a platinum artist but having 'Gangsta's Par-adise' on the MCA Dangerous Minds' soundtrack pronelled him



the Hot 100 for three weeks and earned Coolio a Grammy for best solo rap performance last year Independent retailer George Daniels owner of the Chicago-based George's

Music Room, agrees that appearing on soundtracks can enhance a veteran artist's career. He cites Underworld's 1995, gold-certified "Dead Presidents" soundtrack as generating significant catalog sales for the heritage R&B acts featured on the album However, Daniels is cautious about

the notential sales gains to be had by more contemporary acts. "Being on a soundtrack can help keep an artist's sound out there until their own album comes out, but you can't wait too long. he says. "Young fans tend to be trendy and can lose affection for a particular sound. So you have to follow up quickly or risk losing their interest." Nonetheless, says MCA marketing

national director Marilyn Batchelor, soundtracks are "a great setup mecha nism for an artist that the consumer doesn't know about, and as a bonus the money for promoting the singles and videos is separate from the artist's bud-"In the case of K.Ci & JoJo's debut

album this spring, being on the September 1996-released 'Bulletnroot soundtrack was a great opportunity to identify them apart from being mem-bers of [MCA act] Jodeci," she says. K-Ci & JoJo's still-untitled album is

scheduled for release in the spring. Batchelor says that MCA debut artist Rahsaan Patterson also received mileage from his "Bulletproof" pearance. "His track 'Where You Are' gave him some critical attention, end since he's got a sound that will appeal to more than the R&B community, it was good that the soundtrack was not marketed exclusively to urban demos," che says.

"The warm reception by [consumers] reinforced to the label that it was a good song and should be a single from my own album," says Patterson of another spinoff effect. "The fact that I'Where You Are'] is acoustic and folky, yet has a funky groove to it, is what I think gives it an edge with regard to other songs out there. It just blows me away that even [hard hip-hop consumers] I've talked to can get with it."

#### BURGEONING TRENO

Since 1991, 15 soundtracks have been No. 1 on Ton R&R Albums, with 32 sets making the top 10. In the five years prior to that, not one soundtrack performed as well.

In 1996, 21 of the ton 30 soundtrack singles charting on the Hot 100 were recorded by R&B acts. In a business where nothing succeeds

like success, the trend has not gone unnoticed: There are a number of high powered, R&B-leaning soundtracks due in the coming months, in addition to Columbia's "Love Jones." "When We Were Kings," due Feb. 11 on Mercury, features new tracks by

Brian McKnight and Diana King; Zolma Davie: and the Fugees featuring A Teibo Collad

Quest, Busta

Rhymes, and Ran-

pin' Forte (Rill-

board. Jan. 18)

Also included are



songs by James Brown, Bill Withers. B.B. King, the Inna Camendone Jive Records has two coundtracks slated for release in February, "Dangerous Ground" features tracks by such artists as Ice Cube, Keith Murray, Too Short, the Click, and Spice 1. "Booty

Call" features such artists as Gerald Levert, Silk, Joe, and SWV's Cheryl "CoKo" Gamble and Johnny Gill. On April 15, Qwest will release "Sprung," which features tracks by such artists as Tisha Campbell, Tishina Arnold. Jodeci's Mr. Dalvin, Jay Z. E-40, Lost Boyz, and debut Qwest act Keystone. The Trimark film of the

same name is slated for release May 2 Due in late summer is LaFace's "Soul Food," which accompanies the 20th Century Fox film. The phenomenon extends to TV as vell, In April, Warner Bros, will release the soundtrack to the sitcom "Living Single," The set features Boney James and Eric Benét performing a cover of

the Stevie Wonder classic "Superwoman (Where Were You When I Needed You)." Other acts appearing include Queen Latifah, the show's star; Xscape; and SWV. Mercury marketing senior director (U.S.) Josh Zieman says that the pletho-

re of coundtrack releases correlates directly to the increased number of movies with black cultural themes. "The trend began with Hollywood," he says. There's been a rebirth in films geared toward black and crossover audiences, which has led to a lot more soundtracks in the R&B genre. Arista soundtracks A&R VP (U.S.) Maureen Crowe says that the increased

number of charting soundtracks is a reflection of the strength of the sound track business in general. "Filmmakers are using them to help drive their films more, and the music makers are mak-ing better-quality soundtracks," she Case in point: Arista's "Waiting To

Exhale" soundtrack, which was No. 1 on Ton R&R Albums for 10 weeks, "The [20th Century Fox] movie did well at the box office, but the soundtrack really went through the roof," Crowe says.
"Waiting To Exhale" has sold more

than 4.7 million units, secording to

The turning point for the R&B soundtrack business was 1991's "New Jack City" (Giant) and "Boyz N The

(Continued on next page)

CEPATIVE DEMAND - DELIVER BILLBOARD FEBRUARY 1, 1997

#### ANDERSON TAPS ABBA LEGACY (Continued from near 10)

track, Swedish-language release, which contains a duet with Marie Fredriksson of Royatta has remained in the ton 30

ever since, selling 95,000 copies, according to Ledin the label's managing director and owner In addition to her famous re

connection. Ledin is the wife of the veteran Swedish artist who then provided her new company with its second charttopping triumph last November. Tomas Ledin's "T" album went on to be Sweden's best-selling album of the year. according to Ledin, with sales of 110 000 conice

Between those two successes, label discovery Uno Svenningsson hit big on RMG with her "Done" album, which has sold some 60,000 units locally Ledin modestly remarks that Ander-

son's releases have been limited to Soundinguing these for bacques of the longuage barrier and because "1 don't know if anyone else is interested." But discussing the label's plans, she adds, We are oning to sign new artists, and if they're good enough in English we will sign them. But I'm more interested in Swedish. It's more personal." Signings due to emerge on Anderson this year include local artists Lars Demein, Jenny Ohlund, and Eva Dahloron

Anderson's success is a reminder that there is more to the current Swedish music industry than the oft-cited waves of modern rockers, such as the Cardi gans and Popsicle, and singer/songwriters, such as Sophie Zelmani and Rebecka Tornqvist. In addition to Frida's time-honored popularity as a member of Abbo Tomos Lodin has been a recording artist since 1972, with a wealth of Scandingvian hits to his name "This is the adult side of the market says his wife. "I think Sweden today is just explod-

ng with talent," says Tomas Ledin, He eves that the country is strong in modern rock output because "it's a very

American country culturally. We're a country that is very inspired by Britain and America since World War II.

Of the Swedish pop industry that has produced worldwide non heroes from Abba to Ace Of Rose he adds "Abba had an extremely hig impact on the husiness confidence here. They created the feeling that it's possible to do it."

Nevertheless, Ledin describes his wife's decision to start Anderson as ouite a brave move. She'd been talking about it for a couple of years, and it grew naturally. I've worked with Marie since the early '80s and apart from her being my wife, I have quite a big experience of people at different compani so I know she's one of the best people I

Ledin adds that he works his Swedish-language releases in Norway, Finland and Danmark as well as at home and is planning a Scandinavian tour this summer He recorded some English-language albums in the early '80s and says that if he can find a suitable lyricist, he may do so again.

Marie Ledin believes that many buy ers of "Djupa Andetag" (Deep Breaths) are original Abba fans. Such die-hards have had an exciting few months in Sweden: Last fall also saw the Scandinavian se by Columbia of "My Love My Life" by Agnetha Fältskog, a 37-track, double-CD compilation of the singer's favorite songs recorded before, during, and since her time in Abba. Fältskog also had a biography published.

Frida was the only former Abba ember absent when Fältskog and Björn Ulvaeus joined up at Benny Andersson's 50th-birthday party in Stockholm Doc 16

"They will never play together again, I'm sure of that," says Marie Ledin. They have different lives now Benny and Biörn are very involved in musicals The cast recording of their "Kristina Från Duvemåla" musical was released locally last year by Mono Music.

Of "Diuna Andetag," Frida's first allum since "Shine" on Epic in 1984. Ledin comments, "It's a really good album, first of all, and people recognize cussing [such a comeback] for very many years, and she finally decided to do it when she met Anders Glenmark. who produced the album. She's hannier doing a Swedish-language album. If you're doing international, you have to

travel and do all this promotion Nonetheless, Frida did conduct considerable promotion for the album and its first single, "Aven En Blomma." which became a radio hit in Norway (her country of birth) and Finland. She also performed, with Tomas Ledin and Lionel Richie, at a Swedish telethon for children in Zaire and Rwanda Nov. 29.

The "Dinna Andetser" CD also contains an interactive element, "Frida Interaktiv," for PC and Macinto mats, featuring biographical information, the video for the single, interviews with the artist and producer, and excerpts from a documentary produced by Sveriges Television, "Frida-mitt I ivet" (In the Middle of Life) about the

The album was produced at Abba's celebrated recording home in Stockholm, Polar Studios, which is part owned by Marie and Tomas Ledin.

51-year-old singer

Marie began her career at sister label Polar Music before launching the successful label the Record Station in 1987. At the turn of the '90s, it was purchased hy BMG for which she worked for six years before founding Anderson

As for her father Ledin says that he has been "pretty much retired" since selling Polar Music and sister publishing company Sweden Music to Poly-

But be is unable to completely shake off the pop bug, "He's just found a girl that's excellent, she sings in English; I got the tape today," Marie Ledin says. So he's still interested in the business.

### COL. TOM PARKER DIES Thomas A Parker and/or Hank Snow

(Continued from page 18)

Attractions" on the other The contract called for Parker to set as "special advisor" for one year for \$2,500 with two one-year ontions. Further "as a special concession" to Parker. Presley was to play 100 personal appearances in one year for \$200 a show, musicians included. A contract rider specified that if the deal fell through, Parker would have a hold on Presley's performances in 47 specified cities for \$175 a date

Then, on Nov. 20, Parker, Hill and Range Songs, and RCA made the \$35,000 deal that moved Presley from Sun to RCA. Neal was frozen out of the agreement. In March 1956, Snow and Parker went to the Presley home in Memphis to persuade Vernon and Gladys Presley to approve their son's signing with their agency (Elvis was a minor and needed their approval). In his memoirs. Snow recalled that they came away with what he thought was a contract with Hank Snow Enterprises-Jamboree Attractions, but the contract was in Parker's nocket. His suspicions were confirmed, he

wrote, and his lawyer advised him that legal action would be futile

Once he was Elvis Presley's "sole and exclusive adviser, personal representative, and manager," Parker's first move

was to wrest control of Presley's nublicity from RCA. All access to Presley went through "the Colonel," as he liked to refer to himself.

There is no question that under Parker's tutelage, Presiev's early career was meteoric. Everything went right; every thing sold; the image was perfect; the mystique nonpareil.

It was only later, after the career became tattered and worn, that cracks began to appear in the facade. Parker had always tightly controlled Presley's career and life-to the point that Parker picked the guests for Presiev's wedding and arbitrarily turned down Box hra Streisand's offer for Presley to star in a remake of "A Star Is Born Parker also kent a tight lid on finan-

cial matters. It was generally known. though, that he took at least a 50% commission, along with rumored side dea and insisted that Presley allow the 1RS to prepare his tax returns for himeasily keeping him in the 90% bracket (to prevent government suspicion from falling on Parker). He routinely turned down seven-figure offers to tour abroad without telling Presley.

Parker was a fixture in Las Vegas

easings, and it was said to be gambling dehts that led him to sell Presley's record catalog to RCA for \$5.4 million in 1973 Parker out half It wasn't until after Vernon Presley's

death in 1979 that financial details began to emerge. The Presley estate principals wanted Parker to continue managing the estate. Probate Judge Joseph Evans was expected to rubberstamp the agreement, but he was amazed to discover that Parker continued to receive 50% of the estate's income. He appointed Memphis attorney Blanchard Tual to be financial guardian to Lisa Marie Presley, to whom the estate would one day go, and to investigate Parker's financial dealings with the estate.

What Tual found led Judge Evans to order cessation of any payments to Parker and he owlered the estate to file suit against Parker for improper financial management. Parker countermed dragging out the suit. The revelation that he was not a U.S. citizen put the court's jurisdiction in jeonardy. The estate ultimately agreed to a settlement, and Parker no longer had any association with the estate. In 1990. Graceland bought Parker's extensive files and collection of memorabilia. Parker retired to Las Vegas, to ga

ble and to work on his memoirs. He is survived by his wife, Loanne.

#### SCOTTY MOORE BACK IN STUDIO FOR SWEETEISH'S 'MEN' (Continued from page 9)

album of original cuts with musicians with whom they wanted to record. The roster includes Keith Richards the Rand Jeff Reck Ron Wood the Mayericks, Steve Earle, Joe Ely, the BoDenns, Tracy Nelson, Chean Trick, Joe Louis Walker, a reunion of former members of the Bill Black Combo, and Ronnie McDowell with the Jordanaires. A film documentary is also being a

touring drummer-are completing an

pared, and Moore has written his biography, to be published by Simon & Schuster in conjunction with the album release in June. Moore says that he picked up a gui-

tar perhaps twice after his 1968 retirent, until 1992, when Carl Perkins called him and coaxed him into playing a Memphis gig. After walking away from the Elvis machine in 1968.....Moore is exceful to say that he simply wanted a more secure future, but it is well known that he was not well paid, and to this day he does not want to talk about Presley's manager, Tom Parker-Moore ran a tape-duplicating business, recording studio, and printing shop in Nashville and lived quietly in a log house in the country. His 1992 reunion with Perkins resulted in two limited-edition albums on his own label, now highly sought after by collectors

[Perkins] and for Billy Swan, but that was it for 24 years." His re-emergence, says project director Dan Griffin, was partly because of a phone call from Richards to Moore Richards has often said that seeing Moore perform with Presley in the '50s inspired him to take up the guitar Grifin Nashville and is backing the Kings Men project with



to see the Stones and was impressed." Still, it took years for these

whools to orind "We sat down and talked about who he and D.J. would want to play with,

says Griffin, "This was never going to be a tribute album. It's very much today. The other artists were encouraged to bring original material." As a result, the Mayericks brought an original Raul Malo/Al Anderson composition, Joe Elv and Steve Earle came with new songs, and Moore and Fontana wrote with Beck and Wood. Griffin says approaching the other

artists was easy. "In most cases, it took one phone call. And some people weren't During all that time," Moore says, "I did do a couple of overdubs for Carl ship to achedule it who wanted to like Charlie Watts, Eric Clapton, and Elton John. Mick Jagger called and wanted to know why he wasn't invited so we may

do something with him yet." Surprisingly, he says, there were one or two major artists who didn't seem to know who Moore and Fontana were. After being away from music for so long Moore fell into the groove immediately and ended up producing all but two of the album cuts (the other two

being produced by Stan Lynch). "What I'm proud of." Moore says, "is there's gotta be a cut on there everybody likes. That cut with Levon Helm and Keith-they wanted to put everything on it, saxophone, you name it. We're marrying a little bit of the old

with the new

Griffin says the album will come out in the U.S. on Sweetfish Records is June. Sweetfish, an independent label based in Argyle, N.Y., was chosen, Griffin says, because he, Moore, and Fontana wanted to exchow major labels in favor of control of the product. Griffin and Krobel are still negotiating for

worldwide release rights for the album. The documentary is still in the editing stage. Griffin notes that tour plans are still being discussed and that several of the collaborating artists have expressed interest in playing dates.

Rees Shad, an artist who founded Sweetfish for his own releases and is now branching out, says he is in negotiations with several distribution companies. At this point, he says, radio is the least of his considerations. "There are four or five different audiences for this he says. "We'll see what happens."

#### SOUNDTRACK BOOM (Continued from preceding page)

Hood" (Owest), two landmark soundtracks that each reached No. 1 on Ton R&B Albums. The success of those albums inspired

several similar R&B-leaning soundtracks. As a result, the number of charting soundtracks rose from four in 1991 to nine a year later. By 1995, the number of charting soundtracks had risen to 14, with five going to No. 1. Although only two soundtracks were

No. 1 on Top R&B Albums in 1996-Flavor Unit's "Sunset Park" and Def Jam's "The Nutty Professor"-17 made the chart, with seven making the top 10. Since Jan 1 of this year two soundtracks have hit the top 10: Arista's "The

Preacher's Wife" reached No. 1, and Atlantic's "Space Jam" rose to No. 5. The forthcoming crop of R&B-leaning soundtracks promises to bring a higher and wider profile to a number of young artists.

Warner Bros.' "Living Single," for one, will put the spotlight on labelmates Benét (a vocalist) and James (a saxophonist). Says Warner Bros, black music divi-

sion president (U.S.) Denise Brown, "This will give Eric added exposure as we continue to work his album ("True To Myself'). In Boney's case, because it's a vocal track, we hope to expose him to a broader audience at black radio." Jive soundtracks and licensing man ager (U.S.) Toi Green says that Joe's

vet-to-be-determined track on "Booty Call" will help gain awareness among consumers in preparation for the artist's debut Jive set, scheduled for early spring "Everything," Joe's last album, was

released in 1993 and featured "I'm In Luy," which peaked at No. 10 on Hot R&B Singles

"It's amazing that he continues hav ing such a strong vibe after all this time," says Green. "Having a hit on the l'Don't Be A Menace To South Central While Drinking Your Juice in The

Hood'] soundtrack was a big help." That track, "All The Things (Your Man Won't Do)," peaked at No. 2 on Hot R&B Singles in 1996.

"From a production standpoint, things really skyrocketed for me after I [wrote, produced, and recorded] that

song," says Joe. "Being on the Booty Call' soundtrack will go a long way in keeping him in the mix until we begin working his solo pro-ject," Green says.

# **caramm** RADIO - PROMOTIONS - NETWORKS - SYNDICATION - AIRWAVES - MUSIC VIDEO - VIDEO



Two Of These People Are Mice. Displaying cheese-eating grins during KIIS-FM Los Angales' racant party at Disnayland, from laft, ara Arial Harnandaz of No Marcy, Minnia Mousa, Donna Lewis, KilS parsonality Rick Dees, Marril Bainbridge, Mickay Mouse, and Marty Cintron and Gabrial Harnandaz of No Mercy.

## **U.K. Gets 1st Alternative Rock Outlet** London's Last FM License Awarded To Xfm industries-and even rival broad-

This story was prepared for Bill-board by Mike McGeevez a correspondent with Billboard sister pubscation Music & Media in London.

LONDON-Great Britain, the country that has given the world so much alternative music and Britpop, finally has a full-time radio station devoted to playing it.

Buoyed by unprecedented support from the U.K. music and record

casters—Xfm. London's first-ever alternative music broadcaster, was awarded the market's last terrestrial FM license by the Radio Authoritv Jan. 16.

In the U.K., radio station applicants must apply for a comercial license. The services are awarded by the Authority based on criteria set

by legislation The regulator claims that no more FM frequencies are available in

Making this license award for London has been among the Authority's most difficult tasks. However, we believe this new station will be a popular addition to the already rich diversity of commercial broadcasting in Greater London."

#### ONE OF 25 APPLICANTS

Xfm, in its third attempt to secure a license in the U.K.'s largest and most lucrative market, was chosen from a field of 25 applicants, including return bids from Paris-based broadcaster NRJ, Capital Radio, BBC Radio 1 FM breakfast presenter Chris Evans' Ginger Productions, Atlantic 252 (CLT U.K. Radio), and a gay-oriented service supported by Elton John CLT, part of CLT UFA-Europe's

largest broadcasting group, has a 15% stake in London's newest and last entrant in the fierce battle for London listeners. Xfm has staged five monthlong temporary broadcasts in London over the past five years. Xfm managing director Chris

Parry largely credits the U.K. music industry with pushing the company's ambitions over the top. "This hole thing is about support from the music industry," says Parry, also

manager of longtime alterna-rockers the Cure. He also credits initial interest in the format from "grassroots people who really loved the idea of what we have been trying to Xfm PD Sammy Jacob adds, "At

last, London will hear music that it should bave been hearing for the past 13 years. We have our priorities. We can be a public service broadcaster and be concerned about profits."

Although enthusiastic about the news, Sony Music U.K. VP of com-

munications Gary Farrow adds a word of caution to his praise: "This is what the whole of the record industry wanted. It is fantastic news. Let's hope they stick to their

ALTERNATIVE TARGET

London's newest broadcaster will target the 15- to 34-year-old age

group with "specialist alternative rock music," according to its application. Xfm should be able to reach about 5.9 million Londoners (ages 15-plus) when it becomes a more permanent fixture on London's radio landscape. Parry says Xfm hopes to hit the airwayes Sept. 1.

The outlet faces competition from the likes of market leader top 40 95.8 Capital FM/CHR, mainstream rock Virgin 105.8 FM, AC Heart

106.2, and dance outlet Kiss 100 FM. What it no longer must compete with, however, are scores of other applicants vying for a historic place along London's radio dial. NRJ pres-ident Jean-Paul Baudecroux, who was behind Energy FM's bid for a license, was surprised by the Xfm news. "Once again, CLT wins,"

savs Baudecroux, who admits being "very disappointed-all this money spent with no result. We knew it would be difficult, but we were moderately con-Like Xfm, NRJ's latest bid was the

French radio group's third to win a London license. "One day, we will be in London," he says.

#### WW1 Service Gives Access To Small, Medium Outlets London. morning too, and so does my wife," ent that we would not be able to get on According to Sir Peter Gibbings, original other our own, at least not without making a Lutes says. chairman of the Radio Authority

■ BY DOUG REECE

ranging from Tom Hanks and Danny

becoming increasingly popular with both stations and the stars themselves.

Comedian Judy Tenuta, who guested

on the Oct. 11 Celebrity Connection, held

at the National Assn, of Broadcasters

radio convention in Los Angeles, quips

that the appeal lies in startling her unwit-

I know I'm going to be funnier than the

DJs," Tenuta says. "No matter what they

think, they are always the straight men.

Eric Lutes, a co-star of NBC's "Caro-line In The City," takes a different view

on the experience. "The great thing about

doing these is the irreverence of the radio

guys. It's not nearly as dry as my other interviews," he says.

whose program was called 'Woody In

The Morning,' and we were joking

around with the title of the show. It was

like, 'Hey, I wake up with Woody every

"I did an interview with someone

ting radio counterparts "The great thing about doing this is that

DeVito to Vince Gill and Bill Wyma

LOS ANGELES-Often neglected dur-While large-market radio stations and ing superstar press tours, radio stations most television programmers can use their pull to corner celebrities, and print are finally getting exclusive access to show-biz greats via Westwood One Radio media can draw upon an abundance of Networks' Celebrity Connection. star-filled wire stories, mid- to small-The programming feature, which market radio programmers have not had allows stations to conduct live satellite such access to Hollywood. interviews with music, film, and TV stars

Those days, says Westwood One VP of programming Denise Oliver, are over.

**Radio Stations Find Celebrity Connection** 

PROMOTIONS & MARKETING

"We had been running this programcalled 'Interactives'-on our rock station affiliates since 1989, and it became so popular that we decided this year that we would expand into other formats," she

"The draw comes from having great interviews that sound like they are in the programmer's market and that give everybody a chance to improve their programming and build listenership," she

Triple-A KLRQ Kansas City, Mo., PD Ken Dillon says the station has interviewed Donovan, Eddie Murphy and Dr. Ruth via the Westwood program. "Other than how good it sounds on the satellite feed, it gives us a degree of tal-

million phone calls," Dillon says. "Some stations try to play it off as if the star is in the atudio," he adds, "and it can be done. We just choose not to."

Another component in the program's success, Oliver says, is its logistical ease. During a two-hour session at either of Westwood One's New York or Los Angeles offices, celebrities can perform a series of 10-minute interviews with stations across the country. Each station utilizes its own talent and one-on-one discussions with the celebrity via satellite technology, which allows for a more localsounding interview. The star, meanwhile, promotes his latest vehicle in more than a dozen markets without leaving his or

The interview opportunities are offered to Westwood One affiliates at no cost. Still, the network does attempt to make sure talent and station matches are appropriate.
"Paul Anka at oldies and Randy

Travis at country stations are more obvious choices," says Oliver, "but we also have people, such as Miss America, who are more appropriate for an AC station than a rock station." Westwood One relays interview high-

lights to its more than 1,100 affiliates the following day as part of its satellite-delivered Entertainment Newsfeed.

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|---|----|------|-------|---|-----|-----|---|
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| ,¥  | .¥c. | 2<br>WKS. | WKS. | TITLE ARTIST LABEL 5. NUMBER/PROMOTION LABEL                                  |
|-----|------|-----------|------|---|
| 1   | 1    | 1         | 16   | * * * No. 1 * * *  UN-BREAK MY HEART  DATE: 2000 BARS 18 No. 1  SAME OF No. 1 |
| 2   | 2    | 2         | 17   | WHEN YOU LOVE A WOMAN ◆ JOURNEY OUTMAN # JOURNEY                              |
| 3   | 3    | 3         | 12   | I FINALLY FOUND SOMEONE ◆ BARBRA STREISAND & BRYAN ADAMS                      |
| (4) | 5    | 7         | 8    | I BELIEVE IN YOU AND ME   WHITNEY HOUSTON                                     |
| 5   | 4    | 4         | 12   | IF WE FALL IN LOVE TONIGHT ◆ ROO STEWART                                      |
| 6   | 7    | 6         | 24   | IT'S ALL COMING BACK TO ME NOW   ◆ CELINE DION                                |
| 7   | 6    | 5         | 33   | CHANGE THE WORLD   ◆ ERIC CLAPTON   |
| 8   | 8    | 8         | 27   | I LDVE YOU ALWAYS FOREVER   ◆ DONNA LEWIS                                     |
| 9   | 9    | 10        | 12   | FLY LIKE AN EAGLE   SEAL  |
| 10  | 14   | 16        | 8    | I'M NDT GIVING YOU UP   • GLORIA ESTEFAN  EPG 76561                           |
| 11  | 10   | 12        | 9    | STILL IN LOVE LIONEL RICHIE   |
| 12  | 12   | 13        | 11   | 100 YEARS FROM NOW ◆ HUEY LEWIS & THE NEWS                                    |
| 13  | 11   | 9         | 19   | YOU CAN MAKE HISTORY (YOUNG AGAIN) ◆ ELTON JOHN                               |
| 14  | 13   | 14        | 22   | LET'S MAKE A NIGHT TO REMEMBER ◆ BRYAN ADAMS                                  |
| 15  | 15   | 11        | 49   | BECAUSE YOU LOVED ME   ◆ CELINE DION  |
|     |      |           |      |   |

| 16)  | 19  | 23         | 4    | DDN'T SPEAK<br>TRANSMA ALENIA CUT/PREESSORE   | ◆ NO DOUBT                |
|------|-----|------------|------|---|---------------------------|
| 1    | 20  | 21         | 4    | * * * AIRP  | OWER * * * KENNY LOGGINS  |
| 18   | 16  | 15         | 53   | NDBDDY KNDWS  | THE TONY RICH PROJECT     |
| 19   | 22  | 24         | 3    | THROUGH YOUR HANDS  | OON HENLEY                |
| 20   | 17  | 17         | 40   | GIVE ME DNE REASON  | ◆ TRACY CHAPMAN           |
| 40   |     | .,         |      | ELEXTRA 6434G/EEG   |                           |
| 21)  | NE  | -          | 1    |   | DEBUT * * * JIM BRICKMAN  |
|      |     | -          |      | * * * HOT SHO   |                           |
| (21) | NE  | <b>N</b> Þ | 1    | * * * HOT SHO<br>VALENTINE<br>WINDOWN HILL ALBUM CUT<br>THE MOMENT                                | JIM BRICKMAN              |
| 21)  | NET | N Þ        | 1 16 | ****HOT SHO<br>VALENTINE<br>WINDOWS MILL ALBUM CUT<br>THE MOMENT<br>JASS ALBUM<br>SEND ME A LOWER | JIM BRICKMAN<br>◆ KENNY G |

# Adult Top 40

|            |    |    |      | ***No.1***  |
|------------|----|----|------|---|
| 1          | 1  | 1  | 14   | DON'T SPEAK TRAUMA ALBUM CUTANTERSCOPE     NO DOUBT  6 weeks at No 1        |
| 2          | 3  | 3  | 29   | I GO BLIND HOOTIE & THE BLOWFISH  |
| 3          | 2  | 2  | 20   | HEAD OVER FEET   ◆ ALANIS MORISSETTE  MAI FOCK ALBUM CUTINEFRISE            |
| <b>(1)</b> | 7  | 12 | 10   | LOVEFOOL THE CARDIGANS STOCKHOLM ALBUM CUTINERCURY                          |
| <b>(3)</b> | 8  | 11 | 12   | UN-BREAK MY HEART   TONI BRAXTON  LAFACE 24200X4957A                        |
| 6          | 6  | 6  | 20   | IF IT MAKES YOU HAPPY   SHERYL CROW  ALM 581874                             |
| 7          | 5  | 5  | 25   | IT'S ALL COMING BACK TO ME NDW   ◆ CELINE DIDN  550 MUSIC 78245             |
| 8          | 4  | 4  | 18   | WHEN YOU LOVE A WOMAN   |
| 9          | 11 | 9  | 30   | CDUNTING BLUE CARS   DISHWALLA  |
| 10         | 14 | 18 | 11   | YOU WERE MEANT FOR ME   |
| (II)       | 16 | 29 | 14   | BARELY BREATHING DUNCAN SHEIK   |
| 12         | 12 | 10 | 33   | CHANGE THE WDRLD   ◆ ERIC CLAPTON   |
| 13         | 9  | 7  | 32   | I LOVE YOU ALWAYS FOREVER   ◆ OONNA LEWIS ATLANTIC 87672                    |
| 14         | 10 | 8  | 14   | FLY LIKE AN EAGLE ZITMMANER SUNSE! BY MEANTLANTIC   SEAL                    |
| 15         | 13 | 13 | 23   | MOUTH • MERRIL BAINBRIDGE UNIVERSAL 56018                                   |
|            |    |    |      | * * * AIRPOWER * * *  |
| <b>①</b>   | 22 | 22 | 8    | A LONG DECEMBER COUNTING CROWS  |
| 17         | 17 | 15 | 44   | GIVE ME DNE REASON • TRACY CHAPMAN  |
| 18         | 18 | 16 | 25   | KEY WEST INTERMEZZO (I SAW YOU FIRST) ◆ JOHN MELLENCAMP                     |
| 19         | 15 | 14 | . 17 | JUST BETWEEN YOU AND ME DC TALK   |
| 20         | 20 | 19 | 23   | LET'S MAKE A NIGHT TO REMEMBER    BRYAN AQAMS                               |
| 21         | 19 | 17 | 22   | WHERE DO YOU GO ◆ NO MERCY  |
| 22         | 21 | 21 | 10   | I FINALLY FOUND SOMEONE. ◆ BARBRA STREISAND & BRYAN ADAMS<br>COLUMBIA 78460 |
| (23)       | 24 | 25 | 6    | I BELIEVE IN YOU AND ME   ◆ WHITNEY HOUSTON                                 |
| (24)       | 25 | 24 | 8    | DON'T LET GO (LDVE)   ◆ EN VOGUE  |

2 DON'T CRY FOR ME ARGENTINA

## **FALL '96 ARBITRONS**

| Commo  | overall av   | rage                                   | qua                              | rter<br>atix   | hou                          | r she  | res (#) ind<br>fay not be o  | icates Arb   | itron       | man   | ket<br>Luci  | rani   | k.   |
|--|--|--|----------------------------------|----------------|------------------------------|--|--|--|-------------|---|--|--|--|
| the prior  | r written p  | ermi                                   | ssion                            | of             | 1rbi                         |  |  |  |             | _   |  |  | _  |
| all .  | Farmat   | 95                                     | '96                              | şe             | 96                           | Fa<br>'96  | Call   | Farmat   | 95<br>95    | 22<br>22<br>21<br>25<br>24<br>19  | 96   | 96<br>20<br>30<br>21<br>29<br>13<br>18<br>10   | 24<br>24<br>24<br>24<br>24<br>24<br>25<br>16   |
| DAL  | LAS/FT.  | ΜÓΙ                                    | ₹ŢĦ-                             | -;:            | 7)                           | .,   | ESPICISES  | AC<br>AC   | 29          | 22  | 27   | 20<br>30   | 24   |
| DIAL<br>DIA FM<br>IES<br>TL<br>DIAP<br>CS  | 109.40   | 56                                     | 5.7                              | 6.2            | 5.9                          | 62<br>61<br>64<br>64<br>64<br>64<br>64<br>64<br>64<br>64<br>64<br>64<br>64<br>64<br>64   | RIRO-FM<br>VM17  | N/T  | 15          | 21  | 21   | 21   | 2.1  |
| AL<br>TAP  | NT NT  | 47                                     | 4.6                              | 49             | 5.4                          | 44   | 120-AM   | aports   | 1.8         | 24  | 29   | 11   | 2.5  |
| KS<br>BL   | country  | 36                                     | 5.0<br>4.6                       | 62<br>38       | 3.6                          | 46   | NAME.  | IL/T   | .8          | 3   | 9  | 10   | 1.0  |
| LL<br>NO   | country  | 39                                     | 44                               | 43             | 3.8                          | 46   | MINN   | EAPOLIS,   | /ST. I      | PAU<br>133<br>136<br>78<br>64<br>53<br>55<br>55<br>55<br>53<br>41<br>54<br>40<br>27<br>19<br>15   | L-   |  |  |
| NG.  | country  | 46                                     | 39                               | 45             | 4.6                          | 3.6  | NCCO<br>BORS-AM-FM   | album  | 13.1        | 133   | 105<br>116<br>60<br>62<br>56<br>8.1<br>51                      | 11.4<br>12.0<br>7.5<br>46<br>6.7<br>5.7<br>46<br>5.8<br>5.2<br>5.3<br>3.6<br>3.0<br>1.8<br>1.5                 | 12.1<br>11.6<br>5.7<br>5.7<br>5.7<br>5.7<br>5.7<br>5.7<br>5.7<br>5.7<br>5.7<br>5.7   |
| HKX.   | AC AC  | 27                                     | 2.8                              | 35             | 3.3                          | 3.7  | NOTE .   | top 40<br>AC   | 7.0<br>6.3  | 78<br>64  | 60   | 7.5  | 7.5  |
| LLIV<br>BBV<br>IPS   | SSE adult  | 36<br>50                               | 4.0                              | 42             | 4.6                          | 36   | REGE-FM  | modern   | 54          | 5.3   | 56   | 6.7  | 6.0  |
| 75   | cls rack   | 2.6                                    | 22                               | 26             | 2.5                          | 16   | ESTP-AM  | N/T  | 5.2         | \$5   | 51   | 46   | 5.4  |
| XQ<br>GE<br>JT   | albem  | 33                                     | 4.0                              | 27             | 2.7                          | 27   | ADDE<br>ADDE   | AC<br>oldes  | 5.9         | 5.3   | 5.2  | 5.8  | 51   |
| TT T   | religious  | 27                                     | 2.6                              | 2.5            | 3.3                          | 25   | WBOS-FM  | country  | 63          | 54  | 5.2<br>4.7   | 5.3  | 5.0  |
| SE CE  | N/T<br>sports  | 25                                     | 23                               | 26             | 23                           | 24   | BMSZ   | SEEZ.  | 23          | 2.7   | 30   | 30   | 2.4  |
| 55   | Spanish  | ii                                     | 17                               | 17             | 1.8                          | 22   | REAN WLOL  | adult std<br>sperts  | 23          | 15  | 30<br>20<br>16<br>16   | 1.5  | 21   |
| COUNCI-FM  | Spanish  | 2.6                                    | 29<br>16                         | 14             | 13                           | 1.6  | RECOMPENSE   | FE modern  | 22          | 16  | 16   | 1.7  | 12   |
| SS<br>POW<br>POW/PDCI-FIN<br>POW<br>POW<br>AIM<br>ZOI-ANN  | religious<br>E&E adult                                       | 1.6                                    | 19                               | 1.2            | 1.5                          | 1.8  | DAY  | ST. LOU  | IIS-        | (17   | 13.1   | 12.2   | 126  |
| AM   | adult std  | .7                                     | 15                               | 12             | .8                           | ii   | EMME   | 148  | 2.5         | 66  | 7.1  | 63   | 8.2  |
| 24-44  | HOUST  | LI ON                                  | 1.1                              | 1.0            | 1.3                          | 11   | NYL.<br>KEZX   | Country<br>AC  | 9.3<br>7.0  | 8.3<br>7.3  | 76<br>69   | 57   | 67   |
| πx   | M6   | 6.7                                    | 72                               | 7.5            | 7.0                          | 7.7  | ENT.   | AC modern  | 53          | 45  | 56   | 59   | 5.3  |
| OA   | AC<br>AC   | 45                                     | 46<br>7.5                        | 62             | 5.3<br>5.4                   | 5.6  | ESME   | athum  | 64          | 56  | 5.7  | 6.0  | 4.5  |
| NE.  | top 40   | 46                                     | 42                               | 45             | 5.4                          | 5.8  | MANUS VIN-LIN  | top 40   | 42          | 39<br>46  | 35   | 3.7  | 42   |
| UQ-AM-FM   | country  | 5.2                                    | 54                               | 53             | 47                           | 47   | WILE   | country<br>triple-A  | 1.5         | 3.9   | 69<br>56<br>57<br>57<br>34<br>31<br>21<br>33<br>33<br>22<br>22 | 30   | 36   |
| DE SOL   | adult std<br>N/T   | 43                                     | 49                               | 46             | 41<br>37                     | 5.2  | ENT CM   | cls rock   | 25          | 34  | 3.3  | 2.9  | 2.0  |
| LT-FN  | country  | 6.2                                    | 56                               | 46             | 5.9                          | 4.5  | KFUO-FM  | dostral  | 2.7         | 3.5   | 22   | 2.6  | 2.5  |
| 760  | NT   | 3.0                                    | 2.8                              | 33             | 3.1                          | 3.8  | WESH   | MLB adolt<br>adult 185   | 3.1         | 2.3   | 21   | 3.0  | 22   |
| N.   | aftem  | 3.1                                    | 34                               | 3.1            | 3.5<br>3.8                   | 3.7  | ESO-AM   | N/T  | 15          | 1.3   | 11   | 1.6  | 24   |
| DIAN TO  | ols rock<br>Seemen   | 2.4                                    | 3.5                              | 33             | 37                           | 7.7<br>5.6<br>5.8<br>5.1<br>4.7<br>5.2<br>4.5<br>3.6<br>3.7<br>3.6<br>3.1<br>3.1<br>3.1<br>3.1<br>3.1<br>3.1<br>3.1<br>3.1<br>3.1<br>3.1 | MATZ-FM  | NAS adult  | 10          | 841<br>66<br>83<br>7,3<br>45<br>44<br>56<br>39<br>46<br>39<br>1,6<br>34<br>27<br>35<br>23<br>30<br>1,3<br>1,5<br>16<br>13<br>16<br>10                               | 21<br>29<br>11<br>27<br>11<br>12<br>18<br>10                   | 63<br>60<br>57<br>59<br>44<br>60<br>37<br>38<br>30<br>26<br>29<br>35<br>26<br>30<br>28<br>16<br>15<br>17<br>10 | 134<br>64<br>67<br>53<br>64<br>45<br>44<br>42<br>24<br>24<br>24<br>24<br>24<br>24<br>24<br>24<br>24<br>24<br>24                                      |
| SE-FM  | country  | 3.1                                    | 11                               | 3.5            | 3.8                          | 11   | MCSM   | religious<br>N/T   | 13          | 13  | 12   | 1.7  | 12   |
| 90K .  | Spenish  | 23                                     | 2.5<br>1.8                       | 18             | 15                           | 12   | KFIKS  | N/I  | 1.2         | 10  | 10   | .9   | ш  |
| TR.  | Spanish  | 13                                     | 17                               | 13             | 15                           | 1.0  |  | PHOEN  | IX-         | (18)  | ١  |  |  |
| m  | Spanish  | 1.8                                    | 1.2                              | 1.2            | 11                           | 1.0  | ENCE   | country  | 58          | 66  | 6.7  | 7.6  | 63   |
|  | MIAMI  | -(1                                    | 1)                               |                |                              |  | KADY<br>KAD  | country  | 5.8         | 7.6   | 66   | 7.1<br>7.6<br>5.5<br>6.1<br>5.7<br>5.0<br>5.6<br>3.5   | 2.1<br>6.1<br>5.5<br>6.7<br>5.6<br>6.4<br>6.4<br>6.4<br>6.4<br>6.4<br>6.4<br>6.4<br>6.4<br>6.4<br>6  |
| EDR .  | ESE  | 82                                     | 60                               | 5.7            | 5.9                          | 5.5  | EUFR   | 100 40/Vigitims  | 2.0         | 7.1   | 6.4  | 5.7  | 5.5  |
| PMA  | R&B adult  | 5.0                                    | 5.1                              | 43             | 53                           | 44   | EDOL-FM  | oldes  | 4.5         | 50  | 5.3  | 56   | 5.4  |
| AMR-FM   | Spanish  | 47                                     | 5.2                              | 46             | 58                           | ŭ  | KESZ   | AC .   | 32          | 4.8<br>3.3  | 2.8  | 3.5  | 41   |
| XXI  | Spanish  | 41                                     | 21                               | 3.2            | 34                           | 44   | 1013   | altem  | 3.3         | 3.5   | 41   | 35<br>3,4<br>3,9<br>4,0<br>3,2<br>3,7<br>3,6<br>4,3  | 2.5  |
| AGE<br>ION   | Spanish<br>tro.40  | 4.0                                    | 45                               | 4.0            | 47                           | 2.8  | RETURNOT-FIN   | modern   | 2.7         | 2.7   | 3.5  | 40   | 3.3  |
| MOJ  | oldies   | 3.1                                    | 3.9                              | 33             | 3.8                          | 3.5  | KSLX-AM-FM   | els rock   | 3.8         | 29<br>45  | 51   | 3.2  | 11   |
| ZTA  | album  | 3.4                                    | 3.3                              | 2.8<br>3.7     | 34                           | 33   | EZCOL  | moders   | 27          | 33  | 28   | 36   | 11   |
| IUS<br>IVE   | country  | 3.3                                    | 36                               | 3.3            | 38                           | 3.1<br>3.1   | RHTC   | 70's oldes   | 3.5         | 2.2   | 2.0  | 2.3  | 25   |
| CMQ-FM/WZM   | 2 Spenish  | 18                                     | 15                               | 21             | 22                           | 2.8  | 6042   | patz   | 2.1         | 1.0   | .,   | 23<br>10<br>14<br>14   | 1.5  |
| THE  | classical  | 31                                     | 12                               | 3.1            | 27                           | 27   | EGINE  | top 4G/dython<br>sourts  | 4           | 1   | 11   | 14   | 13   |
| DOG AM   | Spensh<br>ch rock  | 2.5<br>2.6                             | 2.8                              | 22             | 23                           | 3.5  |  | ITTEDIII   | DCU.        |   | 'n   | •  |  |
| CHO-ANI/WSK  | Spenish  | 29                                     | 26                               | 27             | 21                           | 2.0  | DQ.  | NT   | 143         | 14.4  | 124  | 12.7   | 12.1   |
| PLL  | AC   | 20                                     | 1.6                              | 21             | 25                           | 2.0  | WEST-AM-FM   | album  | 8.4         | 8.6   | 9.2  | 9.5<br>81  | 9.4  |
| SEA  | Sporish  | 1.0                                    | 17                               | 1.7            | 13                           | 5.7<br>5.5<br>6.6<br>6.4<br>6.4<br>6.4<br>6.4<br>6.4<br>6.4<br>6.4<br>6.4<br>6.4   | WEZZ<br>WWXW.4M CM   | top 40   | 64          | (18) 75 75 75 75 77 11 47 75 48 83 33 32 10 11 44 88 87 71 11 48 88 87 71 11 48 88 87 71 11 48 88 88 71 88 88 71 88 88 88 71 88 88 88 88 88 88 88 88 88 88 88 88 88 | 67   | 9.5<br>81<br>61<br>89<br>39<br>56<br>46<br>39  | 12.1<br>9.4<br>7.8<br>6.2<br>6.2<br>5.6<br>4.8<br>4.8<br>4.8<br>1.1<br>2.8<br>1.4<br>1.1<br>1.6  |
| RTD  | Spanish<br>relevous  | 1.4                                    | 1.4                              | 15             | 14                           | 1.5  | WAS  | adult std  | ä           | 40  | 3.8  | 39   | 5.6  |
| ars.   | etrac  | 8                                      | 3                                | .9             | .5                           | 12   | M246<br>MDE  | AC .   | 5.1         | 4.8   | 41   | 46   | 44   |
|  | ATLANT   | A                                      | 12)                              |                |                              |  | WYIE   | AC AC  | 3.6<br>40   | 3.9   | 13   | 39   | 44   |
| SB-4M  | N/T  | 6.9                                    | 84                               | 9.2            | 6.7                          | 18.4<br>18.2<br>7.4<br>8.5<br>8.1<br>8.5<br>8.1<br>8.6<br>8.0<br>8.0<br>8.0<br>8.0<br>8.0<br>8.0<br>8.0<br>8.0<br>8.0<br>8.0             | WILL   | parz .   | 3,4         | 4.1   | 30   | 39<br>40<br>31<br>28<br>29   | 11   |
| ROGE-FIN<br>PCH  | country<br>AC  | 9.0<br>6.7                             | 8.7<br>6.0                       | 8.6<br>5.1     | 59                           | 7.4  | WANO-FILWSS  | 2 888  | 5.1         | 4.9   | 14   | 2.8  | 3.7  |
| ALR-AM-FM  | RSS adult  | 5.3                                    | 53                               | 46             | 56                           | 6.5  | MENT<br>MEPT   | cls rock<br>cls rock   | 3.0<br>2.8  | 22  | 27<br>16   | 25<br>33   | 2.8  |
| KTA  | 248  | 36                                     | 43                               | 5.4            | 47                           | 5.6  | WORD-FM<br>MASS-CW   | selgens  | 1.1         | .9  | 12   | 3.3<br>.8<br>1.0<br>1.1  | 14   |
| RLS  | modern<br>arbum  | 45                                     | 6.2<br>3.9                       | 5.7<br>5.0     | 45<br>5.2                    | 4.6  | KOY  | NT   | 1.3         | 1.4   | 13   | 1.1  | 1.6  |
| SB-FN<br>SEF   | AC country   | 36                                     | 5.9                              | 5.1            | 52                           | 42   | 1  | AMPA, F  | LA          | -(2   | 1)   |  |  |
| POET AND TOT   | cklies   | 4.2                                    | 45                               | 50             | ü                            | 16   | WOTE-FIX   | country  | 7.9         | 5.6   | 7.3  | 27   | 7.5<br>7.8<br>6.6<br>6.6<br>5.3<br>5.2<br>4.6<br>4.6<br>4.6<br>2.9<br>2.0<br>2.0<br>1.0<br>1.0<br>1.0<br>1.0<br>1.0<br>1.0<br>1.0<br>1.0<br>1.0<br>1 |
| 28C  | ets moli   | 3.6                                    | 3.3                              | 3.1            | 3.1                          | 5.4  | WIFLE  | NOT<br>adult stat  | 47          | 6.8   | 65   | 6.9  | 6.6  |
| 27   | jazz<br>prieros  | 3.4                                    | 3.3<br>2.1                       | 27             | 2.4<br>2.5                   | 2.6<br>1.5   | WWW  | AC   | 5.5         | 5.1   | ä  | 6.0  | ü  |
| NI NI  | sports   | 1.2                                    | 1.0                              | 'n             | LO                           | ũ  | MOZER<br>MOZER FEM   | album  | 5.9         | 5.0   | 5.3  | 27<br>69<br>65<br>60<br>52<br>55<br>42<br>42<br>42   | 5.2  |
|  | SEATTL   | E                                      | 13)                              |                |                              |  | WYTE AM. TH  | oldies<br>which stat   | 3.5         | 3.9   | 40   | 42   | 4  |
| NO-AM<br>APS-AM-FN   | country  | 50                                     | 36<br>46                         | 54             | 7.6<br>6.0                   | 66   | WOM/WURS   | AC   | 4.6         | 3.7   | ä  | 42   | ä  |
| nt .   | top-42/hyden   | 61                                     | 86                               | 57             | 6.0                          | 67   | MINITE-AM-FM   | 70's eides<br>AC   | 3.0<br>6.0  | 3.4<br>60   | 3.3<br>6.4   | 45   | 44   |
|  | eldes  | 5.4                                    | 5.9                              | 50             | 5.5                          | 5.1  | MSST   | 1952   | 3.9         | 35  | 33   | 45   | 4.0  |
| ISG-AN-FM  | classical<br>whit set  | 43                                     | 40                               | 3.6            | 41                           | 47   | MEYU-FM  | adult std  | 2.5         | 3.5   | 1.5  | 16   | 2.9<br>2.0   |
| ISG-AN-FIE<br>NG   |  | 25                                     | 34                               | 41             | 3.5                          | 11   | MRBQ-AM<br>MTB7  | RSS adult<br>cls reck  | 13<br>24    | 13  | 18   | 13   | 2.0  |
| ISG-AN-FM<br>NG<br>IS<br>SN  | SOM  |  |                                  | 4.2            | 3.8                          | 2.5  | WEMP   | RSS adult  | 14          | 1.2   | 1.7  | 1.0  | 1.0  |
| ISG-AN-FM<br>NG<br>ID<br>SW<br>TOK<br>IDD  | cls rack<br>modern   | 45                                     | 51                               | 43             |                              |  |  |  |             |   |  |  |  |
| ISSO-ANI-FIE<br>NG<br>ID<br>TW<br>OK<br>DD<br>S7   | cls rack<br>modern<br>AC<br>NoT                              | 45<br>37                               | 34                               | 17             | 4.0                          | 15   | WZTM   | sports<br>N/T  | 1.4         | 1.0   | 1.3  | 45<br>16<br>16<br>13<br>20<br>10<br>5  | 1.4  |
| THE STATE OF THE S | els rack<br>modern<br>AC<br>N/T<br>AC                        | 45<br>37<br>37<br>40                   | 51<br>34<br>43<br>40             | 17 16 47       | 4.0<br>3.1<br>3.6            | 15   | COLUMN TO THE PARTY OF THE PART | Sports<br>N/T  | 1.4<br>IND- | (2<br>75<br>56<br>68<br>67<br>51<br>60<br>50<br>50<br>57<br>32<br>32<br>43<br>43<br>43<br>43<br>13<br>12<br>8<br>8  | 1.3<br>2)  |  |  |
| The price of the p | ds rick<br>modern<br>AC<br>NT<br>AC<br>country<br>"W's older | 42<br>45<br>37<br>37<br>40<br>30<br>41 | 51<br>34<br>43<br>40<br>34<br>47 | 17 16 47 46 16 | 4.0<br>31<br>36<br>34<br>3.5 | 66<br>67<br>68<br>51<br>47<br>47<br>13<br>13<br>13<br>13<br>13<br>13<br>13<br>13<br>13<br>13<br>13<br>13<br>13                           | WZINE<br>WSOM<br>WZAX<br>WGAR<br>WMII  | AMPA, F top 40 country NT socks stal AC country about about about about about about AC part Tys oldes AC part RES about socks INT CLEVELA INSI INT CLEVELA INSI INT COUNTRY clabes | 1.4<br>ND-  | 10<br>(2:<br>90<br>86<br>72   | 1.3<br>2)<br>7.6<br>6.3<br>6.3                                 | 5<br>1.3<br>8.5<br>6.4<br>2.7  | 1.5<br>1.4<br>6.8<br>8.7<br>7.8  |

| 46/F186        | 61  | 57            | 66  | 6.0  | 7.1   |
|----------------|---|---------------|---|--|---|
| cls rock       | 5.8   | 8.6           | 57  | 8.2  | 6.4   |
| AC .           | 2.1   | 75            | 5.6   | 5.2  | 5.7   |
| modern         | 5.8   | 46            | 6.0   | 55   | 54  |
| AC:            | 52  | 5.0           | 51  | 6.0  | 48  |
| NT             | 39  | 4.9           | 46  | 4.0  | 47  |
| toe-40         | 32  | 45            | 4.2   | 47   | 44  |
| sands.         | 49  | 2.7           | 52  | 5.8  | 42  |
| 6827           | 40  | 35            | 3.5   | 5.1  | 3.5   |
| AC             | 56  |               |   |  | 3.7   |
| classical      | 2.6   | 3.0           | 2.6   | 24   | 3.0   |
| modern         | 2.2   |               |   |  | 2.0   |
|                | 2.2   |               |   |  | 2.1   |
|                | 1.2   |               | 1.2   | 1.3  | 1.2   |
| religious      | 14  | .8            | 1.4   | 1.2  | 1.1   |
| DENVE          | 2_  | 231           |   |  |   |
|                | 68  | 6.6           | 27  | 6.9  | 150   |
| SUT            | 90  | 6.9           | 87  | 8.0  | 77  |
| AC .           | 6.1   | 57            | 5.6   | 5.7  | 5.9   |
| an             | 3.8   | 49            | 33  | 40   | 56  |
| cls rock       | -   | . 9           | 4.2   | 4.8  | 47  |
| 109 4D         | 41  | 46            | 47  | 4.2  | 46  |
| Inde-A         | 4.2   | 4.2           | 36  | 4.3  | 4.5   |
|                |   | 5.2           |   | 4.7  | 4.5   |
|                |   |               |   |  | 4.1   |
|                |   |               |   |  | 3.6   |
|                | 3.5   | 2.7           |   |  | 3.3   |
|                | 1.5   | 2.1           | 2.6   | 25   | 3.3   |
|                | 2.5   | 2.4           |   | 2.9  | 2.1   |
|                |   |               |   |  | 3.1   |
| top 40 htythin | 47  | 51            | 3.8   | 3.0  | 2.6   |
| modern         | 4.2   | 36            | 40  | 3.6  | 2.5   |
|                |   |               |   |  | 2.4   |
|                |   |               |   |  | 2.2   |
|                |   |               | 14  | 1.2  | 2.1   |
|                |   |               |   |  | 1.7   |
|                |   |               |   |  | 1.3   |
|                |   | .7            |   |  | 1.1   |
|                |   |               |   |  | 1.0   |
| RTLAND.        | OR  | E             | (24   | .)   |   |
|                | 5.8   | 6.1           | 2.3   | 7.7  | 7.8   |
| NT             | 7.1   | 7.1           | 63  | 5.9  | 7.4   |
|                | AC modern AC To the AC TO | Control 5.8 A | Section   1   1   1   1   1   1   1   1   1 | Connai 32 54 54 57 57 57 57 57 57 57 57 57 57 57 57 57 | Grand J. S. |

Fa W So Su Fa '95 '96 '96 '96 '96





**(25)** 36

THE MODERN AGE -BY BRADLEY BAMBARGER

taring at the phone, waiting for it to ring. We've been there. Soul Coughing mouthpiece M. Doughty's been there. "By the phone/I live in fear" goes his line on telephobia in "Super Bon icidating, he says, "You know how you can be incredibly anxious that someone isn't going to call and then at the same time be incredibly frightened that the phone is going to ring—and what are you going to say when it does? 'Super Bon Bon' is just one

those paranoid love songs." No. 30 on Modern Rock Tracks—and the second chart hit from Soul Coughing's "Irresistible Bliss," the New York groove sensation's sophomore Slash/Warnor Bros. album—"Super Bon Bon" and its neurotic narrative are buoyed by an impossibly fat bassline. And if was think the hand's sound is a moveable feast now wall

Mainstream Rock Tracks

ONE HEADLIGHT

\* \* \* No. 1 \* \* \*

LADY PICTURE SHOW STDNE TEMPLE PILOTS
THAT MUSIC: SCHOOL FIRE WITCHN GET SHOP
HERO OF THE DAY

METALLICA

\* \* \* AIRPOWER \* \*

\* \* \* AIRPOWER \* \* \*

CHANGE THE LOCKS TOM PETTY AND THE HEARTBREAKERS

THE INFINITE SADNESS.

TOM PETTY AND THE HEARTBREAKERS

I work at No. 1 • THE WALLFLOWERS

Billboard.

2

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NEWL

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ABUSE ME

DISCOTHEQUE

LOOKING FOR

SWALLOWED

HALF THE WORLD

KING NOTHING

LONG DAY

WHAT I GOT

JUST ANOTHER DAY

A LONG DECEMBER

ME WISE MAGIC

CASUAL AFFAIR

TRIP FREE LIFE

GROW YOUR OWN

STUCK ON YOU

FIRE WATER RURN

THROUGH YOUR HANDS

6TH AVENUE HEARTACHE

CLIMB THAT HILL

BITTERSWEET ME

ALL I WANT

WOULD

ENT

15

BOUND FOR THE FLOOR

DESPERATELY WANTING

CAN'T GET THIS STUFF NO MORE

HAVE YOU SEEN MARY

until the next record. Doughty is residing in London between gigs, hanging with his girl, coursing through

clubland, and developing a taste for drum'n'bass. "Dance culture over here is a lot more interesting than all the turgid, post-grunge anthems on U.S.



Ecstasy, the moment, and those crazy beats-you can hear amazing music one night that you'll never hear

FEBRUARY 1, 1997

· SILVERCHAIR

SPONGE

U2 ISLANO
 STIR

BUSH

VAN HALEN

◆ JOHN MELLENCAME

MATCHBOX 20
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 LOCAL H

· ALICE IN CHAINS

DARLAHOOL

SEMISONIC

◆ FAILURE

DON HENLEY

(39) NEW

40 27 15 8

◆ SOUNDGARDEN

◆ THE WALLFLOWERS

◆ SUBLIME

Billboard.

again. The only similar situation at home is with bands like Phish and all the hippies at the shows getting fucked up and dancing around. It's weird, but fans of those kinds of bands—Phish or Medeski, Martin & Wood, who improvise-have something in common with kids here who are into DJs and dance music. They

all just want to go out and experience something new, listen to music that they've never heard before." Soul Coughing is playing some U.K. shows with Tricky, and Doughty has been experimenting with new

loops gleaned from his late-night jaunts. And, although he is clear on Soul Coughing's roots in rock ("it's our folk music"), Doughty says the drum'n'bass influence should find its way into the grooves of the next album. "I can't promise how, of course. It might just end up sounding like Led Zeppelin's take on reggae.

Week of January 12, 1996

(i) Countie Oct / Attricognit @ I Believe In You And Me / Whitney Houston @ Affie / Vanasse William

@ Beyond The byomble / Erro Bern Slippy / Underworld @ Betche By Golly Would / 4 (7) Stay Together / Mr. Bio

® You Can Do It (Bebyl) Nuyoncan Soul Festuring George Benson @ Change The World / Eric Claston

@ Every Time I Close My Eyes / Babyface O 2 Become 1 / Spice Date @ Justilly / Don't Hell

(3 Victual Insanity / Jamiroquel CA Say III You Feel Alright / Courtal Waters @ I Love You Always Forever / Donns Lewis (9 Let's Get Down / Tony Toni Tone

O Un Brask My Heart / Tool Brasto @ Lovefool / Carcigana @ Bahamian Rhapsody / The Breide Spiritual Theng / Eric Benet & Le Le Le / Shikishe

Ch Whosever / Lewis Tendo © Posts / Mile Insi @ Fly Like An Engle / Seel (9) Your New Cackso / Cardigens

Tou Must Love Me (From "Evita") Madoons (f) Saw York Se There / Save Gets

(9 All Non Want / Garry Devenue @ Shake / Smep

@ Come On Everybody / Us3 1 You Will Rise / Sweetback (S) Kurnere (Dinivers Teki / U.S. @ Yes - Free Flower - / My Little Lover

That's The Way (I Like II) / Spin Dectors Festurino Rig Merkie 60 Don't Let Go / (Lovel / En Vegus

Macarene Christmee / Los Del Ric Sunshine Supermen / Jewel

@ Stranger in Mescow / Michael Jackson @ No Women, No Cry / Fagges (a) If It Makes You Happy / Sharyl C

(Chin Rollerconster / Red Hot Chin Papp Fede Into Light / Bez Sceops

@ I Was Born To Lave You / Worlds Apart A How Riverse / DMC

@ Qub-4-Qub / The Axel Boys Quarter @ Hello / Pos

@ Annel / Simply Red

(B) It's In Your Eyes / Phil Collins (9) If You Ever / East 17 Feeturing Gebriefe

● FAILUP

Manual Man Day Worse / Challes Plans Severchens can be heard on "Sappore Bear Tokio Hot 100 every Sunday 1 PM-5 PM on

J-WAVE / 81.3 FM in TOKYO 81.3FM J-WAUE Station information available at: http://www.infejepen.com/JWAVE/

# **FEBRUARY 1, 1997**

**Modern Rock Tracks** ARTIST \* \* \* No. 1 \* \* \* DISCOTHEQUE ♦ U2 #1 CRUSH GARBAGE 10 + + + AIRPOWER + + + LAKINI'S JUICE . THE SMASHING PUMPKINS ALL MIXED UP 5 4 15 ◆ 311 A LONG DECEMBER ◆ COUNTING CROWS **(6)** ◆ SILVERCHAIR ABUSE ME 20 ONE HEADLIGHT ◆ THE WALLFLOWERS 3 14 STONE TEMPLE PILOTS LADY PICTURE SHOW 9 15 ON THE VARICAN GIFT SHOP 10 19 23 6 ◆ THE CARDIGAN (11) 12 DESPERATELY WANTING ◆ RETTER THAN EZRA DON'T SPEAK ◆ NO DOUB 13 16 BLOW UP THE OUTSIDE WORLD ◆ SOUNDGAROEN 14 10 DOWN ON THE UPSIDE BARREL OF A GUN ◆ DEPECHE MODE (15) ALL I WANT ◆ THE OFFSPRING **1**6) 21 25 SWALLOWED 14 17 6 TRAUMA WHAT I GOT ◆ SUBLIME 18 8 24 GASCUNE ALLEYMON ◆ LOCAL H BOUND FOR THE FLOOR 19 9 19 HELLO 23 18 18 10 THE DISTANCE 21 RADIATION VIBE 22 15 15 BORATCHE/TAGRITUANTS
 DAVE MATTHEWS BAND (23) 21 CRASH INTO ME 21 10 NAKED EYE ◆ LUSCIOUS JACKSON 24 21 18 15 SANTERIA GRAND ROMUCAPITOL

SUBLIME (25) 18 21 LINE ALLEYMON EVERYDAY IS A WINDING ROAD **◆ SHERYL CROW** (25) 27 28 THE PERFECT DRUG ◆ NINE INCH NAILS (21) NEW > LOVE ROLLERCOASTER ◆ RED HOT CHILI PEPPERS 21 21 ◆ BLOODHOUND GANG CIDE WATER RIDE REPUBLICGEFFEN ◆ SOUL COUGHING (30) SUPER BON BON NO FACE THE SUICIDE MACHINES 31) 37 THE GOOD LIFE (32) DOCGEFFEN 37 15 18 14 ◆ TOOL STINKFIST 24 28 18 I WAS WRONG ◆ SOCIAL DISTORTION 15 TE HEAT WHITE TRASH 15 15 33 ◆ EELS NOVOCAINE FOR THE SOUL 21 18 21 WHEN THE ANGELS SING SCCIAL DISTORTION 38) NEW ◆ REPUBLICA DROP DEAD GORGEOUS

STUCK ON YOU

124 hours aday, 7 days a week. Song: ranked by number of detections.
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183-desam

## PERSONAL 20 BILL BOARD FERRILARY 1 1993

24

DF.FHTDY

## 'I Like It's' Unlikely Journey From Obscure Soundtrack Cut To One Whopper Of A Hit

M USIC TO EAT BURGERS TO: While the Blackout Allstars' "I Like It" is the only song in the Hot 100 Singles' top 40 without a serviced video the track isn't exactly lacking for TV

Since its prime placement in a recently forged series of Burger King ads prominently featuring popular songs, the 3-year-old barrio dance-floor thumper has gained the kind of nation-al promotional exposure that label executives invoke only in their giddiest dreams. In addition, the song was featured during televised post-coverage of the Chicago Bulls' championship win

last year.
"This is a feel-good song. That's the beauty of it," says Jerry Blair, senior VP of national promotion at Columbia. I don't think we've scratched the surface yet with this record. So far, its success has been mouth to mouth, programmer to programmer. People are telling each other, and it's working." Last week, "I



Like It" scam-pered from No. 50 to No. 38 in its eighth chart week on the Hot 100. It hops to No. 34 this week. Some 77% of

its chart action is based on airplay.

The song originated as the theme to the 1994 motion picture comedy/ drama "I Like It Like That," starring Lauren Velez, Griffin Dunne, and Rita Moreno, in which a woman from the Bronx, N.Y., attempts to balance three kids, an overbearing mother-in-law, and a transvestite brother as she takes a job at a record label because her bike-mes-senger husband is jailed for looting dur-

ing a blackout. For the soundtrack, titled "I Like It Like That-Volume 1," the theme song was composed by M. Rodriguez and Tony Pabon, the latter of whom is the ister that married lead vocalist Tito Nieves and his wife. Producer Sergio George, also a friend of Nieves' (who

has recorded 18 albums for the Latin American market), invited him to record the tune "It's one of the strangest things in my life," Nieves says. Two years later, he recalls "I'm on tour in Puerto Rico and my wife calls me to tell me that Burger King has the song on. I've had

hits in the Latin music industry, and now. I'm in the spotlight in the U.S. It's very weird."

To accompany Nieves on the recording, George assembled a one-shot group of Latin/ethnic artists, dubbed the Blackout Allstars-named after "Blackout," the original title of the



movie. With Nieves, the band comprises Sheila E., Grover Washington Jr., Ray Barretto, Dave Valentin, Paquito D'Rivera, and Tito Puente. A 12-inch pressing of the track was

aggressively worked to clubs in November '94, but "by then, the movie had bombed, and no one paid attention to the single," says Columbia senior director of crossover promotion John Straz za. It was also serviced to radio, and again was met with apathy.

But six months later, for no discernible reason, club DJs from Miami to Austin, Texas, began spinning the record. "It got huge," Strazza says. "It bas a tremendous summer feel. Even so, label execs decided that

instead of rerelessing the track, they would hold it for a dance compilation already in the works

A year later, in July 1995, Columbia licensed the track from owner Sony (which released the motion picture) for its club-targeted "Global Basics: Dance Music For The Millennium." It was remixed from a 12-piece salsa number into a 7:03 Latin-flavored dance anthem by Long Island, N.Y.-based producer Bobby D'Ambrosia.

The album contains songs that had been top five or No. 1 club records," says Kevin Gore, VP of of jazz marketing and promotion at Columbia. "We were actively pursuing Claudia Chin's 'Love Power' and Staxx Of Joy's 'Joy,' and 'I'm Gonna Get You' by Bizarre Inc." But then an essential curve sliced

through Columbia's marketing course

## **Jay Beau Jones Spruces** Up WMRO's Modern Edge and Beck, "Where It's At."

Billboard

OF THE WEEK

TOP 40 WKSS HARTFORD, Conn., PD Jay Beau Jones says his first task upon adding PD duties at modern WMRQ (Radio 104) Hartford, Conn., was to "blow off the dust left from the previous management (by) making the station active again musically, pro-motionally, and through production." There's putting money where your mouth is: In the fall Arbitron, WMRQ

rose 5.3-6.2, up from 5.6 a year ago. When Jones added PD duties at

WMRQ, he'd already been in the market five years at the helm of crosstown top 40 WKSS (Kiss 95.7). which was eventually folded into the SFX empire. He had worked with other top 40-to-modern converts, including WNNX (99X) Atlanta (PD Brian Phillips) and modern WXRK New York (PD Steve Kingston)

Jones says, "Ask any student of radio about stations that Steve and Brian have done, and they'll tell

you stories of great promotions [and] won derful morning events. Theater of the mind is a major part of both of their

To that end, one of Jones' first moves was to add "Wendal," a character production whiz Keith Eubanks first did on 99X that Jones calls a radio version of the MTV taxi-driver guy." Wendal appears in on-air promos and comes off as "a member of the staff who's kind of a goofball and

is always offbeat, always apologizing for being late and being incompetent. WMRQ uses Wendal bits any time it launches a promotional element. "By adding Wendal, we've created an immediate sense of fun and animation on the station without leaving the image (or) getting too obscure," Jones

"which counterbalances the harder edges of the format." Musically, Jones says, Radio 104 was never terribly off track. Robert Benjamin [of sister WHFS Washing ton, D.C.] helped me keep it on track, and my former assistant PD Skip Isley (now programming modern KTEG Albuquerque, N.M.) was a

"Radio 104 is a bit closer to the core an most of the alternatives you see It was born a little harder, a little crunchier a few years ago, and we tried to stay as close to those roots as much as possible. We play Sheryl Crow, but it's carefully dayparted Here's a sample hour on Radio 104:

tremendous help as well.

Smashing Pumpkins, "Disarm"; Sheryl Crow, "If It Makes You "; Everclear, "Santa Monica"; Bush, "Greedy Fly"; U2, "Discotheque"; 311, "Don't Stay Home" Sublime, "Santeria"; Nirvana, "Lithium"; Stone Temple Pilots, "Interstate Love Song"; Depeche Mode, "Barrel Of A Gun"; Waliflowers, "6th Avenue Heartache": Garbage, "#1 Crush";

WKSS, however, draws on its rhythmic top 40 roots, and therefore,

mes says, it's "very late on altern tive hit product and doesn't play it for long once its current shelf life goes away, and it depends on the track. You'll never hear Bush on Kiss 95.7." While WMRQ and WKSS stay out of each other's way musically, Jones feels that top 40 missed a chance to

take the wind out of modern's sails. Citing Pearl Jam. Live, and Bush, Jones says, "the first level of those acts were killer. unbelievable songs that [top 40] could not play-at least we

thought, I believe the downside of alternative would have happened I1/4 to 2 years ago if [top 40] woke up when Hootie and Alanis arrived. [Top 40] guys like me were saying, 'We can't play that. That's alternative.' In fact, Hootie & the Blowfish was just great pop, which is now heard on AC. If [top 40] embraced that tier of alternative

JAY BEAU JONES Program Director WMRO, Hartford, Conn acts, even Smashing Pumpkins, (it) would have made a dent earlier in alternative!

WKSS has recently found itself behind modern-leaning hot AC rival WTIC-FM for the first time in sever-

al years. Despite this, Jones says, there's no attempt to use WMRQ to keep WTIC-FM under control. "It's too early in the game to start trying to use one station to be a blocker for another. I will say this: After 'TIC spent \$200,000 on their new morning show on TV, they still came out No. 2 18-34, behind 'MRQ. So the strength of 'MRQ alone, without even trying to point it in any particular direction, was strong enough to knock TIC off in one book. Anytime I could beat TIC, it's an added bonus." Splitting his time between WMRQ

and WKSS, which are located in buildings 15 minutes apart, Jones is careful to give each station equal time "I took on this challenge because I wanted to learn how to delegate duties more," he says. "I wanted to grow as a manager. And I felt the only way I was going to do it was if I was thrown in the water and forced to swim. It's made me trust my staff more. It's given me a new kind of confidencethat I can hire the right people and let them do the job."

Some of those hires include music

director Dave Hill and Jeremy "Pike" Peterson, recently installed in nights from WXRK. Jones says Peterson "brings a sense of controlled chaos to the airwaves." Now overseeing the air staffs of two

stations, Jones says he is presented with new challenges. "It's double the team. The blueprints for both teams have to be a bit elegrer and have to be undated from time to time but I believe it can be done

MARC SCHIFFMAN

#### EXECUTIVE TURNTABLE into Cox's purchase of three of NewCi-

FDRMAT FLIPS. Howe, Texas, outlet. KHYI (Y95) is moving to Dallas and flipping to progressive country. Y95 will continue to air ABC's Real Country nights and weekends. New PD/ morning man Bruce Kidder moves from WOAI San Antonio, Texas As expected, top 40 KQKS (KS104)

Denver is now gold-based Country 104.3 under PD Chuck St. John, PD of similarly formatted duopoly partner KYGO-AM, which will now lean older. STATION SALES. Two weeks after spin-

ning off KSLX Phoenix to Sandusky. Nationwide is set to pick up crosstown elassie hits KHTC-FM (K-Hits) from Bonneville for \$34 million. It joins hands with sister bot AC KZZP The Department of Justice is looking ty's Syracuse, N.Y., stations. Cox says the "civil investigative demand" by the Justice Department won't hold up the overall Cox/NewCity merger. And SFX has redone its deal with Secret Communications so that it no longer includes Secret's two Cleveland stations. The burgh and Indianapolis outlets is now \$255 million, down from \$300 million.

Angeles PD Phil Manning makes a sur prise move to Seattle to rejoin Entercom as PD of KNDD (the End), replacing Rick Lambert, Mike Crusham is named manager of SFX's four Houston stations from a post as manager of LBJ Broadeasting's Austin, Texas, properties,

hase price for the remaining Pitts-HP THE LANDER KLVV (V107) Los

> mente have a No. 1 song here.

on efforts to spread "I Like It's" popularity cross-country. It plans to re-edit an original video that includes scenes from the movie, accompanied by the Blackout Allstars. In the updated version, the movie scenes obviously will be supplanted But with or without a clip, "I Like It" has already proved that its charms lie

had cocked a brow over the track

months before—asked for an edit

eventually engineered its own, and

WKTU music director Andy Shane

Every time we checked out the clubs

in Jersey and New York, it was filling

floors. I had no doubt that it would work

three phones out of the box. Today, it

station's playlist and shows "virtually

no signs of burn. For this market, it's

KTU and crosstown top 40 rival WHTZ

(Z100), Columbia was informed that

Sony had licensed it to Burger King for

its series of musically driven spots fea-

turing the likes of Foreigner's "Double

With You," and KC & the Sunshine

November, and someone brings in the

ercial and we flipped out,

Tom Corson, Columbia senior VP of

marketing. "We immediately began

At the same time, "we were bein

bugged to death by retail in New York

says Columbia associate director of sin-

gles sales Mike McCaffrey. "They

were asking when we were going com-

official marketing priority was to

promptly rush to New York-area out-

lets a new single edit (4:20), which ulti-

mately locked up smash status in the

nation's No. I market. This week, it is

top 10 in sales in the city, according to

Columbia's next tactic for this well-

traveled and vet still new-to-most sone

is to utilize its status to propel sales of

"Global Basics." According to Corson.

the compilation will be repackaged to

appeal to a mainstream audience. "We

feel that now that we have a context by

which to market it, changing the name

of the package to 'I Like It' and chang-

ing the artwork will offer us a great

The previous design featured a dark

streamlined cover with simplistic type

a Latin couple "who are obviously in the

popularity of dance music was reinvig-orated," adds promotion senior VP

Blair. "The key now is obviously for us

to sell albums. We have a chance to

develop a franchise of compilation

In the meantime, the label will focus

"We put this record out before the

and artwork. The new cover will feat

dance party mood," notes Corson.

opportunity," he says.

albums here.'

So the next step of what was now an

strategizing what we should do.

mercial with it."

"We were in a marketing meeting in

Band's "That's The Way (I Like It)."

" Modern English's "I Melt

Just as the song was catching fire on

not going anywhere soon.

Shane says "I Like It" drew top

ues to rank in the top two of the

on radio.

added the record in late July 1996. "My exact quote to Columbia was 'This will be 'Macarena II.' " says

in happy lyrics, a light, sing-along chorus, and the Latin best that is so in Simply, predicts Blair, "we think we

BILLBOARD FEBRUARY 1, 1997

FOR WEEK ENDING JANUARY 19, 1997

Billboard THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS



14 hours daily 1899 9th Street NE.

CLIPS AS MONEY.

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† Indicates Hot Shots + + MEW ONS+ +



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12 Sives Marches Sand, Crash My Discound Story

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 1, 1997.

The Control of the Co

\*\* Indicates MTV Exclusive

\* \* NEW ONS \* \*
Snoep Degry Oegg, Vapors
E-40, Things Will Never Change
Gina G, Och And...Just A Little Bit
Cate, I Will Survive
Varuca Salt, Volcano Girts



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+ + NEW ONS+ +

Gary Allan, Forever And A Day Graat Plains, Wolverton Mountain Neel Haggard, Orce You Learn Gavid Lee Murphy, Genuise Redneck Thrashar Shiver, Be Honest Clay Walkar, Rumor Has II

1 Toni Braston, Un-Break My Heart 2 No Doubl, Don't Speak

The Branch, 1-8 death by Jentes - 1 and 1

\* \* NEW ONS \* \*

R.E.M., Electrolite Better Then Ezra, Desperately Wantin Gina G, Coh Ash...Just A Little Bit

## 'Rage' Hits The Boards: MTV Animus On The Web

by Brett

Atanond

PRODUCTION NOTES

based programmer "Rage" is hitting the slopes for a cross-promotion with American Skiing Co. (ASC) and its seven New England ski resorts. "Rage" has taped several of its December and January episodes on location at ASC Boardfests 97, which awards cash and other prizes to com-

peting snow board sport participants. Winning "Rage" viewers will receive "Learn to Snowboard" packages that include free ski lift tickets and snow board train-

ing courses, according to "Rage's" Paul Carchidi. Kinetic/Reprise act Edison performed at the events and has appeared on "Rage" as part of the promotion.

Portions of the event will also air on sablo channel Outdoor Life in mid-'97, according to Carchidi

HATING MTV? Over the past two years, music video programmers have used the Internet to promote their channels to cutting-edge computer users. However, those efforts compete

with a number of grass-roots World Wide Web sites that offer viewpoints that, umm, differ from the corporate

MTV, in particular, has become the target of several less-than-flattering Web pages. Here is what the Eye found:

"The MTV Hater's Page" (http:// www.cris.com/~fragface/mtv/) greets visitors with potentially offensive graphics, including an animated MTV logo that floats over a swirling swastika. In addition, the site offers programming tips from the page's creator, known simply as "Fragface" (who apparently also hates Green Day. America Online, Microsoft, and everything that is mainstream). Consider these practical and not-so-

practical suggestions, "MTV needs some VJs that actually have some music knowledge, not just looks. How

does being a model qualify you as someone of musical experience?" and "MTV [should] move all their shows to M2 and move M2's programming to MTV" Other sites include "The MTV

Hate Page" (http://www.wco.com/ -keebler/mtv/) and the "Garbage TV" site (http://www.whidbey.net/ ~pclong/GTV/gtv.html). Along with the harsh opinions.

some of the anti-MTV sites run misleading or inaccurate information.

For example, "The MTV Hate Page" contains a lengthy distribe shout how talk show programming is infiltrating MTV sister station M2 Apparently the Web page's author thinks that MTV's new Dennis Rodman and Jonny McCarthy programs are destined for M2.

Another Web page misidentifies MTV president Judy McGrath as "Jenny McGrath." A spokeswoman for

MTV declined to comment on these Web sites. QUICK CUTS: The CVC Report senior editor Sharon Steinbach is

no longer with the music video publication after 12 years. She can be reached at 212-752-3260 . . . DCI Music Video has released a long form music video from Rush's Neil Paget The two-widen tutorial deconstructs the drummer's work on Rush's latest album, "Test For Echo." and aims to teach others about the mastery of drums . Andre Evans, the mind behind the Boston-based clip show "Video Plays " has launched a second video program, "Love Zone." The new show, which plays slower R&B tracks, airs Sunday nights midnightwork Television and Thursday nights 10 p.m.-midnight on CSTV in Cape Cod, Mass. WRBB Boston personality Darvell Wright hosts.

# THE CLIP LIST

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Makarek, to Live 8 One to L.A.
Kerith Sweat, Nobody
Hores Eddison, Nob Don't Have 16 Worty
Hore Eddison, Nob Don't Have 16 Worty
Nobe Eddison, Nob Don't Have 16 Worty
Not Obdody, Carl Thobody Hold Mc Down
E-40, Things Will Never Change

photography.

ductions

duced the video "Yardcore" by Born Jamericans for MKSR Pro-

#### LOS ANGELES Director Clark Eddy was the eye behind the clip "My Blood" by Pro-

tein. Kim Christensen produced for U-Ground, while Dermott Downs directed photography. Propaganda Films director Stephane Sednaoui lensed Fiona Apple's "Sleep To Dream." Ellen Jacobson produced, and Jo Moli-toris directed photography.

#### NEW YORK Tracey Lee's "The Theme" was

directed by Lara M. Schwartz for 361 Degrees. Lauren Winters produced: Dermott Downs directed

Marc Klasfeld directed and pro-

#### Noel Haggard's "Once You Learn" was the work of director Bob Gabrielson for the Collective; Rebecca Scarpati produced.

The video for "Ease My Troubled Mind" by Ricochet was directed by Marc Ball for Scene Three. OTHER CITIES

MACHVILLE

#### Marcos Siega directed Corrosion

Of Conformity's "Drowning In A Daydream" for Notorious Pictures, Rachel Dodd executive-produced, while Glen Mordeci directed photography on location in London. Commotion Pictures director Ger-

ald Casale was the eve behind Soundgarden's "Blow Up The Outside World." Shot in San Francisco, the clip was produced by Alan Wachs, while Patrick Darrin directed photography

LUF Kim, No Time 2 Me Thugs Family, Thug Devotion 3 Whitely Hauden, I Belove in You And Me 6 Pr. Dre, Been There Done That 5 Kelth Sweat, Nobody

Description of the Control of the Co

\* \* NEW ONS \* \*

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Dev Hill, In My Sect

Ashlyah, One in a Million Spiele Glisk, Wassable Kerth Sweat, Nobody Mak 104. The Deprivad, Nativi Ba The Cartil Da Blad Festurang T-Bac, Ghetho Livre McL Lyda, Cod Rock A Party Mew Eddison, You Don't Halve To Wonry R. Kelly, Il Berken I Cart Fly Westside Correction, Bow Onem 2Pac, Fros II Livre No Boulet, Don't Speak

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BILLBOARD FEBRUARY 1, 1997

offerings for its monthlong 10th-anniversary celebration in February begin with a Richie Havens show and end with Philip Glass and Cecil Taylor sharing the bill.

Potentially as important as the Knitting Factory's stage for nurturing the next generation of music is its record next generation of music is its record label, Knitting Factory Works. The Knit established its label in '89 with a series of compilation albums recorded live at the club. The first two volumes of "Live At The Knitting Factor; were issued via A&M (before A&M was purchased by PolyGram and the Knit's deal went by the wayside). Since then, Knitting Factory Works has issued more than 100 albums from some of the finest musicians on the scene (see discography, this page). And despite modest resources, the label has developed a flair for signing exciting acts and getting their edgy music to an elusive vet eager niche market.

COLUMBIA SEKS ALTERKNIT
Recognizing the Knitting Factory's
unique vantage on the vanguard,
Columbia has just sealed a multiyear
deal to shepherd three or four of Knitting Factory Works' 24 or scleases
a year. The deal calls for the Knitting
Factory and Columbia to decide



together on which artists will go through this arrangement, with Columbia manufacturing, distributing, and selling the albums internationally via Sony Muse Distribution. The Knitting Factory and Columbia will market and promote the joint releases to their respective retail and media con-

Obstributed for years by a network of independents at home and abroad, Knitting Factory Works has been racked exchanively for the past year by Koch International in the U.S.; the label is distributed by various companies in Europe and by DIW/Disc Union in Japan. These deals remain in place for all non-Columbia titles.)

To Steve Berkowitz, Columbia VP of

To Steve Berkowitz, Columbia VP of A&R, the pact with the Knit represents an investment in the future. "There's a great crossroads of music going on right now, where jazz, hip-bop, rock, world, and experimental all meet," he says. "Now that we're at the millennium, I feel like music is moving again, and the Knitting Factory is where a lot of the steps are being taken."

The open-mindedness necessary for the Knitting Factory in initial survival has been what has enabled it to thrive since. Oddly enough, the club has sent of "Good Housekeeping seal" for the wart. on order to support sowered at Oberland, as sent of "Good Housekeeping seal" for the wart. on order to support sowered at Oberland, as sent of "Good Housekeeping the basiness—bowever at Oberland to even the support to try," says Dorf (who even heed in the Calumhia deal, 1 think more people will be gird to recipies that what we do yold the support of the control of



can obviously help Knitting Factory Works approach a sizable element of the marketplace that it couldn't on its own. But conversely, the Knit can access an enthusiastic segment of the music-buying public that Columbia finds difficult to reach.

"I'm impressed that the Knitting Factory can sell more Thomas Chapin records than we can sell Henry Threadgill records," Berkowitz says. "Even though the market for this music isn't easily identifiable, it's definitely there. And with the Knitting Factory's artista, it's as much the people coming to the music as it is the

ple coming to the music as it is the habet laking the music to be people." The Columbia associators will also give Kutting Factory Works an unprecedented abotat recording the upade-coming art-pos acts that debut their wares in the club, such as a Soal Coughing or a Selection Key, before they easy to suncher labed. "We have an Add Source like no record compater and the contraction of the conpetiting tapes from attorneys. We've created a direct, outgoing opportunity for discovery."

Works artists to go through the Columbia deal have yet to he determined, the best bets are saxophonist Chapin, Stewen Bernstein's Sex Mob (ace trumpeter Bernstein is also the leader of Spanish Fly and musical director for the Lounge Lizards and avant-pop singer/songwriter Rebeca Moore. Bernstein has an album due in late summer; Chapin and Moore have records set for early fall.

#### LATE-NIGHT PLAYERS HANG Originally housed in legendarily

course and years to the general course and years are considered to the course of the c

"In consistent was been a club where the cutting edge cate could find a home." Byron says. "With the Kniting Factory, especially the old Knit, it was a hang, where the musicians at lot of us, it was our neighborhood har, and there was always someone you knew playing. For one thing, that helped break down some of the segremon, provided the control of the control of

Byron's quintet will be part of the lineup of February anniversary shows, as will east fellow jazzers as Geri Allen and James "Blood' Ulmer and rock acts Bob Mould, Yo La Tengo, and the Violent Femmes. Other attraction include Zorn with Bill Laswell, Vernon Reld, Mare Ribot, Alex Chitton, Morphine side band the Hypnosonics, monologist Eric Bogosian, the Lounge Lizards, Laurie Anderson, Elliott Sharp, and Soul Coughing (on March 5).

Soil Coughing may have two Modern Rock Trucks hat to lar cerkit (from its latest Slash) Warner Brox. allum, "Tressitible Blas", but the hand's front man, M. Doughty, remembers from whence he came He owred the door at the Kuitting Factory from William of the Commission of the Commis

The Knitting Factory relocated two years ago to a relatively posh, high-tech home in the TriBEC are rect though the Knit is now a multimedia center outfitted with three performance spaces (the main room holds 400 people, three bars, a recording studio, and online and video breadesat and the studies of the control of the

love for musical invention.

In many ways, Erik Sanko is the model Knitting Factory musician. He began playing the cluh in its first days



as the teenage bassist in John Lurie's enduring jaze snemhle, the Lounge Lizards, logging nearly 40 shows from the old to the new Knit. He also co-founded the progressive pop trio Ferius Cresent, which recorded a '82 album for Knitting Factory Works to banding. In the past couple of years, which recorded a '82 album for Knitting Factory Works (to banding. In the past couple of years, he has fronted Skeleton Key, one of New York's bottest alternative bands (with an album due in March on Capitol), and the Knit was the sits of 10, and the Knit was the sits of 10, and the Knit was the sits of 10 and 1

group's breaking in.

"The Knitting Factory sometimes gets pigeonholed as strictly this avanigarde size cish, but it's really a place for all kinds of crooked music," says. Sanko. "The thing that happens at the Knit that's so cool is that the David Murray Octet will be loading out just as Brainiac is loading in. I always imagine that the guys are painted different colors, and that in passing by, a title bit of one rubs off on the other."

#### WHAT IS JAZZ?

Because it serves as an outeft or the forward-minded fringe, Knitting Factory Works bas "had to develop aggressive guerrilla-marketing techniques just to make people sware of the records," explains label manager Mark Perison. "It's tough to get it heard, but once people are exposed to this music, you'd be surprised at how many appreciate it. "An artist life Thomas Chapin gains

"An artist like Thomas Chapin gains new fans all the time," Perfison adds.
"We know he could sell 30,000 copies of his next album. For juzz, his stuff is every hit as intense as Soundgarden, and it's no stretch to think that kids could get into him, just as there's no reason why an older person who listens to Coltrane or Miles couldn't."

The Knitting Factory Works strategy for presenting its music has come to encompass both the actual and the

virtual, including regular package tours of Knit artists in Europe and America and innovative Internet pro-

motions.

The Knik arranged 25 tours last year by such acts as Chapin, Moore, Spanish Fly, and Paradox Trie, each of whom had new albums on Knitting Factory Works. Dorf says that the club may book as many as 25 treks this year, with the artists including the Montreux, Unenna, and other major European jazz festivals in their itiner-

aries. At the North Sea Jazz Festival, in the Hague, the Netherlands, the Knitting Factory even has its own

Kntting Factory even has its own stage. The first club to start Webcasting its concerts nightly, the Knitting Factory runs an impressive Internet six http://www.knittingfactory.com/. The http://www.knittingfactory.com/. The plete label tanks with individual musiciane cross-referenced to the various albums on which they appear, Continued on next pace!

## Selected Discography Of Knitting Factory Works Don Byron Quintet, "No-Vibe album on Knitting Factory Works,

Zone," 1996. A freewheeling live document of ace clarinetist Byron's top-notch hand of a while back, including Mar-

vin "Smitty"
Smith on drums
and David
Gilmore on guitar.

Thomas Chapin Trio, "Anima," 1992. 8 Positioned alto saxophonist and Knit

Positioned alto saxophonist and Knit regular Chapin as a potent voice, with passionate playing and strong writing. Compelling melodies and a classic tone make the title track an ideal intro to downtown jazz. Chapin's sixth Knitting Factory album is scheduled for fall release.

Matt Darriau, "Paradox Trio," 1995. Musical alchemy of a high order, with jazz and gypsy airs meding into an intoxicating whole. The intrepid quartet's next release is set for May.

Liminal, "Nosferatu," 1995. Concocted as an accompanying score in the Knite "Loud Music, Silent Film' series, this dark, atmospheric album more than stands on its own as an involving, pioneering effort in the nascent illbient field. A new disc, "Lounge," appears in April.

Arto Lindsay Trio, "Aggregates 1-26," 1995. Heavy-breathing haiku from a mainstay of the downtown New York scene, this record serves as an object lesson in power-trio deconstruction.

Rehecca Moore, "Admiral Charcoal's Song," 1985. A woefully overlooked album of dark drama and hypnotic beauty that fans of singer/songwriters as diverse as Jane Siberry and Kristin Hersh would love. Moore is a talent to watch, with a new alhum due this fall.

Myth-Science, "Love In Outer Space," 1995. An irresiatible latenight romp through the Sun Ra songbook, with the sax-driven quintet recorded live in the Knit's tap bar.

Steve Naïve, "It's Raining Somewhere," 1996. Suhtitled "contemplative jazz," this shimmering solo alhum hy Elvis Costello's pianist is the most accessible and artfully so.

Prima Materia, "Peace On Earth," 1995. An energized homage to the majestic music of John Coltrane, with the quintet featuring Coltrane's late-period drummer, Rashled Ali.

Tronzo Trio, "Roots," 1994. Down home downtown. Slide guitarist extraordinaire Dave Tronzo has played in myriad contexts, though he burns brightest here on this spirited showcase.

Various artists, "Avant Knitting Tours 1993." One of the best Knit discs put together to promote the club's package tours, this abbum includes live and studio cuts from acts both avant-rock (the Fertile Crescent, Samm Bennett, Oren Bloedow) and avant-jazz (New & Used, Roy Nathanson & Anthony Coleman, the Charles Gayle Triol.

Various artists, "Live At The Knitting Factory, Volume 2," 1990. Classic tracks from the label's early days, ranging from Chunk's wonderfully off-kilter art-pop gem "Part Of The Family" to late heavy-metal-juzz guitar god Sonny Sharrock's bruiser "Dick Dogs."

Various artists, "Klezmer: The Tradition Continues On The Lower East Side," 1993. The Klezmattes, John Zorn's Masada, Paradox Trio, the Billy Tipton Memorial Saxophone Quartet, and others contribute their takes on an ageold form that Jerks tears as it moves feet.

Various artists, "New York Downtown: Jazz And Other Sounds," 1996. An absorbing, well-sequenced sean through the Knitting Factory Works catalog, with highlights from most of the previously listed artists as well as DJ Spooky, Suck Pretty, and Wayne Horvitz & Zony Mash, whose upcoming album is a super-cool soundtrack for the wee hours.

Various artists, "What Is Jazz? Featival 1996." From the Charlie Hunter Quartet's sanguine groove to the grace and power of Myra Melford's hand, this disc samples the latest performances from what's become the jazz festival in New York.

BRADLEY BAMBARGER

#### KNITTING FACTORY CELEBRATES 10TH ANNIVERSARY (Continued from preceding page

artist bios, music samples, a list of upcoming shows and international tour dates, and info on buying CDs directly from the club (Knitting Factory Works titles are also available via the CDnow online buying service). There's even a computer in the musicians' dressing room to facilitate backstage chat sessions with

"More than anything, the Knitting Factory is a conduit between this rick music scene and the public," Dorf says. "And the Internet is the ultimate extension of the club as that medium, helping us get the artists' expression to the people as completely and efficiently as possiblewhether they live in Stuttgart, Malaysia, or Toledo, Ohio.

"You know, it may not be the most appropriate use of the Columbia deal

to get [saxophonist] Charles Gayle important free-jazz artist though he into every Best Buy," Dorf adds. "That wouldn't really help him. Through the Internet, we can better reach the 15,000-20,000 people around the world who are seriously into his music."

Beyond the Internet and touring. the Knit relies on a web of support ers in the press and at retail and radio-many of whom reserve their greatest enthusiasm for acts like Gayle and Zorn, who have come to represent what people outside New York regard as the quintessential downtown sound. Derek Milner, a manager at Waterloo Records in Austin, Texas, says, "You can buy a pop record from anywhere, but the downtown New York jazz scene is

versal and will always have an

appeal. Koch VP of sales and marketing Michael Rosenberg says that even though Knitting Factory Works "isn't a hit-driven label, there's an audience out there for every release. Two very different albums, the DJ Spooky record and Joe Gallant's 'Blues For Allah,' both did well last year." He adds that he expects the disc documenting the first meeting of guitarists Pat Metheny and Derek Bailey, due in May (see story, this page), to be the label's best-selling ever, even with its edgy content

From '88 to '91, the Knitting Factory broadcast a series of its recorded shows on as many as 225 college and public radio stations. Dorf says he is shopping for an outlet to renew the series. In New York last summer the Knit's music found its way on the the South Bank Centre (home of air via Columbia University's WKCR. Royal Festival Hall) for a London which aired six nights live from the club during the ninth annual Knitting

The global appeal of what the Knitting Factory atands for is best summed up by saxophonist Lurie, who has not only played weeks on end Regun as a reaction to the conservatism of the JVC Jazz Festival, the What Is Jazz? Festival has become at the Knit with the Lounge Lizards enormously successful, apreading out and his National Orchestra but has to multiple indoor and outdoor shown his "Fishing With John" films venues. This year, the event-to be (angling with the likes of Tom Waits held June 17-30 in nearly every conand Willem Dafoe) there to great ceivable setting, from the Knit to the

"The Lounge Lizards were playing this three-week run at the Knitting Factory a couple of years ago," Lurie recalls, "and there were nights when it was incredible. There was so much love there with the band that I thought, 'God doesn't want me to make things out of plastic. This was why I was born: to make music." Times like that happen because the club is loose. It's not show business, a second Knitting Factory club will it's not corporate—and everything else is. The Knitting Factory is about arrangements being finalized with

## unique. That improvised music is uni-**Bailey, Metheny Make 'Four' At The Knit** Guitarists' Collaboration To Be Issued On Club Label

■ BY BRADLEY BAMBARGER

NEW YORK-It certainly wasn't for everybody. Akin to some of the more polarizing moments from the Knitting Factory's early years (see story, page 1), the squalls of exploratory sound c by guitarists Pat Metheny and Derek Bailey during the first of their four shows at the Knit in December sent a good portion of the audience scrambling for a prompt egress. But again, those who braved the high-volume intensity (with the aid of earplugs) were treated to an exciting, even historic, display of extemporaneous music making

Metheny, though increasingly known for his bold side projects, is one of the jazz world's few crossover stars, selling records in the hundreds of thousands, filling theaters worldwide, and racking up Grammys like clockwork. His lateat Metheny Group slbum, "Quartet" on Geffen, has been No. 1 on Top Jazz Albums for weeks, and an intimate disc of dueta with bassiat Charlie Haden for Verve, "Beyond The Missouri Sky," is bound to vie for the top spot upon its February release. So it has no doubt surprised many to see an artist with Metheny's profile not only playing a set of experimental gigs at a relatively small downtown club the Metheny Group fills venues 20 times the size-but documenting the shows and subsequent studio sess for an album to be released by the club's label, Knitting Factory Works. A legend in freely improvised music,

Bailey has pursued his muse with monk-like devotion over the past 40 years, playing countless gigs around the world, recording scores of album co-founding a record label (Incus) writing a fascinating pan-musical study of improvisation ("Improvisation: Its Nature And Practice In Music." Da Capo), and organizing other artistic ventures in the aim of advancing the improvisatory art. Preferring the company of percussionists and even jungle DJa over other players (the thrilling "Guitar, Drums'n'Bass" with DJ Ninj on Avant is an inspired pairing), Bailey has especially shied away from team-

ing with fellow guitarists.

The record of unlikely collaborati between Metheny, the major-label muso, and Bailey, the avant-garde atriver, is due out in May. Slated as a multidiac set, "The Sign Of The Four"-with Metheny and Bailey in league with frequent Bailey percussion



Pictured, from laft, ara Paul Wartico, Pat Matheny, Darak Bailay, and Gregg Bandian.

roup drummer Paul Wertico-will be culled from the more than eight hours of music produced by the quartet's gale-force electric sets and more introspective, acoustic studio sessions. Regardless of the overall tenor of its final makeup, "The Sign Of The Four will aimultaneously be one of the most vilified and venerated records of 1997. And all the hoonla will undoubtedly help make it the best-selling Knitting Factory release out of the box to date (The album will be distributed in the U.S. by Koch International and by var-

artner Gregg Bendian and Metheny

ious companies in other territories.)
As with "Song X," Metheny's acclaimed 1985 collaboration with freejazz pioneer Ornette Coleman, the guitarist's goal was to adapt and employ his style of improvising to complement a longtime hero's surprisingly sympa thetic yet highly individual musical imprint. "Derek has been an important musician for me since I was a teenager," Metheny says. "He creates a spe cial musical environment, with a use of time and apace that's absolutely his.

Currently coursing through the ecorded material, Metheny reports, The scale and sonica are awesome It's one of the coolest things I've ever been part of. There's always a certain energy that comes from people playing together for the first time, but you always have to approach a completely open aituation like this as kind of like a 747 going down a runway: You bope it lifts off—although sometimes it crashes and burns. In this case, it did more than take off: It flew around

"It reminded me of 'Song X' in that we were getting into a zone where w were determinedly taking this sort of playing to its ultimate logical conclusion, rather than just using it for color," Metheny adds. "I think this will be a record of lasting value. And I'm not sure I thought that going into it." For his part, Bailey says that part-nering with Metheny was "a revelation. I was familiar with his name but not his playing. But he's a great listener, a truly sensitive player. And his use of technology is so inventive. I don't think he'a really worked in totally free situations much before, but he took to it like a duck to water. He's an adventurous musician, and that's unusual. Even in so-called free circles or the avantgarde, people aren't that adventurous, really. Pat takes risks, and he doesn't have to.

"I think it's going to be an extraor-dinary record," Bailey adds. "Each performance was markedly different. The electric stuff was quite dense, a huge array of sound with both of us playing with all the percussion. And I quite lil the quieter things. You can discern more from moment to moment." Michael Dorf, owner of the Knitting

Factory, appreciates to no end Meth ny's choice of Knitting Factory Works as the home for his work with Bailey. "For a musician of Pat's magnitude to recognize the value in what we do and participate with us is a real blessing,

Metheny says that "The Sign Of The Four" was intended as a Knitting Factory Works release from the beginning. "For this kind of music, it's the perfect label," he says. "They know just what it is and how to get it to the right audience.

"The Knitting Factory represents what I wish existed more in America: somebody or some place that is able to transcend categories and offer music in a pure way," Metheny continues, adding that he is even cons ing a monthlong stand at the Knit next year with the Metheny Group. And, he says, that really shouldn't surprise anyone: "I don't buy this superstar thing. The difference between me and John Zorn is a lot less than the difference between me and Alanis Morissette."

#### BUENA VISTA PUMPS UP ITS VIDEO PROMOS (Continued from page 6) retailer."

The Value Packs come in five dif-

ferent configurations pairing "Poca-The Gia int Peach," "Oliver And Company," "Aladdin And The King Of Thievea," and "The Many Adventures Of Winnie The Pooh."

Factory What Is Jazz? Festival.

Village Vanguard to Central Park-

is changing its name to the New York

Jazz Festival, representing its new

audience for new sounds, Dorf isn't

content with festivals and Webcasts

He plans to colonize. The Knitting

Factory opened an office in Amster-

dam in 1992 to facilitate its European

tours and distribution. Dorf says that

soon open across the Atlantic, with

Continually working to expand the

prestige and drawing power.

Although retailers have reported slow salea for many of these titles, Rice says the Value Pack plan wasn't develed to handle ret

"The market for these titles hasn't been totally saturated," says Rice. "We've been hitting our numbers and then some, and our sessonable business has never been stronger He adds that sales of "Winnie The

Pooh" have reached 8 million units. The supplier's second direct-to-video "Pooh" feature, "Pooh's Grand Adventure: The Search for Christopher Robin," arrives in stores Aug. 5. priced at \$24.99.

Retailers will more than double their profit margins for the Value Pack titles, which can be under \$1 for a typical new animated Disney title. "I'd rather return the inventory we have now and carry the two packs," says one buyer at a major chain.

Other new titles on the schedule include the little-known animated feature "Fun And Fancy Free," featuring Walt Disney as the voice of Mickey Mouse, due in stores July 15. The 1947 feature has never been available on

"We're looking at a lot more compe tition and clutter in the marketplace," saya Rice. "We have to make aure we capture demand for our titles. Industry sources also report Buena Vista will aneak its holiday live-action hit "101 Dalmatians" into the April schedule. However, Rice denies the

Within the first quarter, Buena Viata will face competition from "Space Jam," "Harriet The Spy," "Fly Away Home," a special wide-screen edition of "Independence Day," and a slew of new low-priced kids' titles from the likes of "Seaame Street" and Thomas The Tank Engine And

Friends \*

At the heart of Buena Vista's 1997 promotional campaign is the "Disney Video Rewarda" continuity program. Consumers who purchase eight participating Dianey titlea will receive a

free video, and those who purchase 12 receive two free videos.

To participate in the program, conmers must collect proof-of-purchase stickers and apply them to a card found inside cassettes of "Bambi" and "The Hunchback Of Notre Dame. Consumers must purchase both titles, "Honey We Shrunk Ourselves

and designated Disney Video Collection titles to complete the card. Other titles included in the promo-tion are "Mary Poppina," "Fun And Fancy Free," and "Sleeping Beauty." Six other titles will be added to the promotion at a later date.

Consumers will have to hurry to complete the card because "Rambi" will be pulled from the market on March 31. The title arrives in stores Feb. 4, priced at a suggested list of \$26.99. The entire collection in the promotion will be pulled from the market on Dec. 31.

When the card is complete, purchasers can select among 22 videos for their free tape. Free selections include Bedknobs And Broomaticks," "The Parent Trap," "The Love Bug," "Treaaure Island," and others in Dianey's amily Film Classics line. For the first time, Buena Vista will

be rereleasing two classics, "Bambi' and "Sleeping Beauty," within the When first released in 1989,

"Bambi" sold 8 million units, according to Buena Vista. "Sleeping Beauty first released in 1986, sold about 1 million units, according to the company However, the classic cupboard hasn't been completely cleaned out. In November, Disney will theatrically rerelease "The Little Mermaid," which will most likely be a spring 1998 video release. The 1989 video hit is one of the

nost highly anticipated Disney re-In addition, the new animated "Hercules" is scheduled for a June theatrical release and could be on the studio's fourth-quarter video schedule. Other Disney collections included in

the seven-month promotional plan are "The Haley Mills Collection," "The Fantastic Adventure Series," "The Great American Epic Series," and "The Love Bug Collection." Several of these titles will feature a \$2 instant rebate with additional Dis-

ney title purchasea.

## INFINITE ZERO TO REISSUE MONKS' 'BLACK MONK TIME'

amplified by two pickup mikes, resembled the concussive sound of a workman banging on a piece of sheet metal with a large mallet.

The Monks applied their shricking. ly abrasive style to such boldly assertive original material as "Shut Un" and "I Hate You." Explaining the Monks' extreme

attack, Shaw says, "If [an artist] wants to move on, he begins to react to everything that seems to be popular, and we just began to react . . . [And] when you start playing with the new toys when they start coming out, you start finding new things to do with them. Before, it was always that Fender [guitar] sound. Then all of a sudden, here's new toys-a Gibson fuzz box, a wah-wah pedal—and you go, 'Wow, this is new. What do I do with this?'"

Manic and untamed, "Black Monk Time" failed to attract an audience, and neither did a couple of misguidedly "commercial" singles cut later. Exhausted by extensive tours and long residencies at grimy venues like Han burg's Top Ten Club, the Monks fragmented in 1967 after Johnston quit the group on the eve of an Asian tour.

Though they opened German shows for such storied acts as Jimi Hendrix. the Kinks, and the Troggs, the Monks appeared destined to become rock'n'roll footnotes, until their diehard fans brought their unusual history to the public at large.

Writer-editor Stax first heard a tane of "Black Monk Time" in the early '80s. "It bless my mind," he says, "I couldn't believe it. Most people who hear the record either laugh, or don't get it, or they're completely blown away.

or years. Stax tried to track down the members of the Monks, but they proved elusive until 1991, when a friend, musician Keith Patterson of the Minneapolis band the Spectors, screened some Monks videos culled from German TV at his home.

Stax says, "One of the people who was watching these videos said, I know this band! That's my uncle Ed playing the bass!' This guy, through some

Patterson and Stax's interviews with Shaw and Burger, with a history of the band by Shaw himself, appeared in the spring 1992 issue of Ugly Things. The features sparked new interest in the

Monks from unexpected quarters. Shaw recalls, "I got a call from som movie producer in New Jersey who had read that interview and wanted to have an option on doing the story. Since I was trying to be a writer, and I'd written a bunch of things with many, many rejection notices. I said, Well, then, let me write a book about it, and I'll sell you the option to the book.

The book "Black Monk Time," lished by Shaw's own Carson City. Nev.-based Carson Street Publishing tells the story of the band through the eyes of two strangers in a strange land: American innocent-abroad Show and his wife Klemke, who had escaped from communist Fast Barlin Both a detailed inside look at '80's heat culture and one of the best accounts ever penned about life in a working rock'n'roll band, it

received strong reviews. In 1992, Kugelberg—who had been introduced to the Monks album in 1982 by Swedish nunk musician Stefan Ablavist-independently interviewed Shaw. Burger, and Day for a two-hour radio special that aired on the list sponsored free-form station WFMU New York

Kugelberg says, "When I started working for Rick [Rubin] at American, I of course immediately pitched the Monks album to our reissue label Infi-nite Zero, and started having conversations with the Monks' German label. The logistics of emparation and rights and all those things were very, very convoluted, but we finally came to an

agreement to give this record an American release Some U.S. collectors are already familiar with the "Black Monk Time album via a spottily distributed 1994 CD reissue on Germany's Repertoire

Some independent retail outlets, like A.'s Rhino Records, have seen healthy sales of the import among cultists. Rhino buver Allan Larman reports that the store sold close to 40 copies of the Repertoire release on its initial release and that it has continued to sell; the store has sold nearly 50 copies of Shaw and Klemke's book as

"[The album] has sold remarkably. Larman says, "It was this mysterio thing that people heard about, but hadn't heard . . . I don't think the audience for this has been tapped into yet. The [German] CD has been very hard to get-the book is almost easier to get than the CD

We plan to do a window display when [the Infinite Zero set] comes out. We want to be the No. 1 Monks outlet

Infinite Zero label manager Lynn Nakama says that the label plans a snecialized advertising campaign to support the reissue in such collector-o ented magazines and fanzines as Ugly Things and Goldmine.

Hutchinson says, "No. When it was

introduced, it was a legitimate busi-

achieved its desired aim of a more effi-

cient channeling of monies to conti-

nental European publishers.
Its other effect of uniting the soci-

eties is particularly apposite, accord-

ing to Tournier, because of the new

round of mechanical royalty rate nego-

tiations with label representstives. He

says that it would have been divisive

for the societies to be battling one

another at a time when they should be

presenting a united front to the record

He concurs, though, that it has

ness agreement.

companies

Infinite Zero, which usually services its releases to press and radio only min-

imally, will be more liberal with pro-motional copies of "Black Monk Time." Nakama says, "We've been getting a lot of press requests for it already."

She adds that, as a special item for retail, "We're maybe going to pouch-bag the CD with the book. We're still

working on the details on that. For the future, a movie version of the "Black Monk Time" saga is still a possibility, according to Shaw. "I just resold the option to some new people

Some of the Monks have reunited in the '90s: Burger, Shaw, and Day cut a cover of "Don't Ha Ha" by the Monks' old Frankfurt rivals Casey Jones & the Governors. Day markets the single through his own Renton, Wash-based lebel. Day Records.

But Shaw holds out no hopes for a Monks high mass: "We were offered 17 [reunion] gigs for \$100,000 [per man], and I said, 'Let's not do it, because we'll destroy the thing' . . . Music is self-dis-covery, and I wouldn't want to be a trained seal "

#### 7AP MAMA EXPANDS SOUND (Continued from page 9)

1996. Previously, the group was on the

in L.A.," he says.

Belgian label Crammed Discs, which had distribution in Europe via Sony and PolyGram. Though Virgin has scheduled the album for a Feb. 3 release, it will be held briefly in some territories to coincide with Zap Mama's tour schedule. Zan Mama's last album, 1994's "Sab-

sylma," added Middle Eastern and Australian influences to the African-European hybrid of its first album, 1993's "Adventures In Afropea 1." The two albums have sold a combined total of 500 000 units worldwide according to Bart Cools, international marketing manager at Virgin in London. The group is managed by Teddy Hillaert in

Daulne and executives at Warner and Virgin agree that "7" nuts them in a good position to build on Zap Mama's fan base. Internationally, the single "New World" with U-Roy was serviced to radio Jan. 20. It will be released commercially in Belgium and Holland. where Zap Mama has done especially

In the U.S., the album will ship to college and public radio upon release, and the single "Poetry Man" will be serviced to triple-A and alternative outlets a few weeks later, according to Stu Cohen, senior VP of promotion (U.S.) at Warner Bros.

Depending on how receptive radio is to the track, Warner Bros, will work the single at top 40 stations, and Cohen is optimistic about its prospects. For the first time, they've given us

a record we can take to commercial pop, and I think we have a shot at a hit single. It's a more commercially accessible record, and I feel confident we can take them to the next level of success. Cohen says. Peter Standish, Warner Bros. VP of

product management (U.S.), who was product manager on Zap Mama's first two albums, adds that Daulne "is emerging as a real special performer on this album." Daulne, who has her own publishing

company, Kesia Edition, says fans of their previous albums will recognize those elements that appealed to them

on past releases.

John Coughlan, world music buyer at Tower Records' Lincoln Center store in New York, is looking forward to the new release and save fans will expect something different. "They've got a big cult following, and people will definitely come in looking for it. One thing that makes Zap Mama interest-

ing is that they don't stand still." Touring and press coverage, the key marketing factors that propelled Zap Mama's first two albums to success, will continue to be the most significant avenues to get the word out about "7." Warner Bros. will focus on the usual grass-roots efforts, including college

and public radio specialty shows, to reach the group's fans. In addition, all general media outlets, including television, will be targeted.

Zap Mama has been well received by European critics, and Virgin expects that it will help in more ways than one.

"We're taking a territory by territo-y approach," says Virgin's Cools. "They're hugely known in some countries, whereas in [some] others it's a esse of etarting from nowhere But they're very well known among the media, so even if the flocal labell isn't into it yet, they'll be getting calls from (Continued on page 83)

#### (Continued from page 9.

MORY ROCKS OUT d" songs, "What can I say: it was

a difficult winter." he says with a laugh, adding that he played all of the album's instruments—save for the appearance of violinists Hahn Rowe and Hugo Large on two songs.

While the artist says he is not "presumptuous enough to think that everyone will accept this change en masse," longtime fans at club level are finding "Animal Rights" a logical musical pro-

"First of all, if I can accept and support the idea of U2 making a dance record, I can get with Moby wanting to rock out," says Marco Novo, a club DJ in I os Angeles. "I've been playing 'Come On Baby' from the album, and

my eroud is loving it. Jimmy Trember, a club jock in Dallas, adds that "anyone who has ever really understood who Moby is as an artist saw this coming. I wouldn't be surprised if there were dance mixes to stuff from this album at some point."

With the pre-release foundation for "Animal Rights" firm, the next task for Elektra is assuring that the album will be properly racked. "There is a danger that it will be systematically slotted under 'dance' simply because of Moby's history and catalog," says Venable To combat this problem, Elektra

locals have been personally presenting the music of "Animal Rights" to buyers all over the country. "The label's focus and commitment

to this album is admirable," says Tim Devin, manager of Tower Records in New York. "And I think it will work. I'm already seeing a lot interest in this album, and I think the energy of the label is going to push it over the top. Elektra will now concentrate on

sembling a tour that should keep Moby on the road well into the fall. He will begin with a showcase at Don Hill's in New York Feb. 5, with an eye toward dividing the spring between beadlining gigs and an opening slot on a major tour

#### TRUCE REACHED IN MECHANICALS DERATE (Continued from page 4) to use our resources to belp each other

rather than fighting each other." An allied element of the summit meeting's consensus is the intention to establish an enhanced pan-European copyright service along the lines of the existing Bureau of European Licensing in which MCPS and Germany's GEMA are partners. Through such an organization individual societies would pool information resources and data-bases, thereby creating economies through the avoidance of duplication of information

Emborg is enthusiastic about the concept. However, asked whether such a liaison runs counter to the cross-border competition envisioned by the European single market and implicit in the concept of direct distribution, he commented. "This is the old question about competition and copyright." Emborg argued that copyright can-not be treated as a commodity. He con-

tended that authors' rights in Europe were so generous solely because their representatives had had the resources to lobby for them and create favorable political and market conditions. He said that, because of the strength of Anglo-American repertoire, publishers and writers in the U.K. and U.S. were benefiting significantly from the lobbying successes of the continental Tournier adds, "I don't think we

have created a cartel. The agreement will be sent to Brussels, and we'll see if [the government of the EU] has any objection. But I don't think they'll object in the end because the result for the public is that music will be far less costly."

The Cannes accord is the second globally significant deal struck by publishers and collecting societies at consecutive MIDEMs Last year, EMI Music Publishing

chairman Martin Bandler agreed on a formula for peace talks with the European societies over his complaint about high commission rates. To precipitate action EMI had established its own collecting body, Music Rights Society Europe (MRSE), to act as a spur to the existing bodies. Bandier openly stated though, that MRSE was calculated to be an irritant and a spur to talks. Asked whether direct distribution

was conceived in a similar vein,

#### 'COPS' COMPETITOR (Continued from page 6) claimed that Diamond had infringed on

the "Cops" copyright and trademark. Barbour/Langley attorney Eric Dia-mond says that while his client does not have an exclusive right to do "police action follow-along programming," the box art and logo of "Real Cops In Action" are too similar to his client's. "The Diamond video gives con-

sumers the impression that it's the next video in the 'Cops' series," says Diamond. "If you look at the two boxes, it's an obvious conclusion." As a source of evidence of the actu

al confusion, the injunction filing lists an affidavit from a video retailer stating that he thought "Real Cops In Action" was from Barbour/Langle According to the preliminary injunc-tion, Barbour/Langley "owns a service mark" recorded with the U.S. Patent and Trademark Office for the word "Cops." Under the preliminary injunction, Diamond is ordered to immediately cease distribution of the video and pull existing copies from video stores. The Diamond title was released on

Nov. 23, 1996, Six Barbour/Langley titles bave been in stores since last mmer, with cumulative sales of 2 milsummer, with cumulative sales of 2 mil-lion unita, according to court papers. Barbour/Langley also filed a copy-right-infringement lawsuit against Dia-mond Jan. 6.

At press time, Diamond Entertainment said it had renamed its product "Real Police In Action" during the pendency of the suit, and had ordered new jackets for its videos. It is also repla ing current inventory, according to a company statement.

BILDEN BITTPATRICK



by Theda Sandiford-Waller

HOT SAUCE: "Wannabe" by Europop group Spice Girls (Virgin) is the only non-R&B single in the top 10 of the Hot 100 Singles Sales list. Even without special pricing, sales of "Wannabe" more than doubled, to 53,000 without special pricing, sales of "wannade" more than doubled, to 63,000 units, prompting the single to jump 12-6 on Hot 100 Singles Sales and 11-6 on the Hot 100. The song is steadily gaining at radio: Its audience impressions improved by 27%, good enough to spur a 25-17 move on Hot 100 Airplay.
"Wannabe" is ranked No. 1 at four monitored stations, including airplay leaders KOKS Denver (90 detections) and KUBE Seattle (82 detections).

MULTITALENTED: "Everytime I Close My Eyes" by Babyface (Epic) bows on the Hot 100 at No. 19. The single is also the highest new entry, at No. 17, on Hot 100 Singles Sales, with 20,000 units scanned.

Though not available as a single. Kenny G's smooth hazz rendition of the

same song featuring Babyface's vocals is on the saxophonist's album "The Moment" (Arista).

"Can't Nobody Hold Me Down" by Puff Daddy (Festuring Mase) (Rad Boy/Arista) motors 32-11 on Hot 100 Singles and vaults 17-7 on Hot 100 Singles Sales because its sales double. "Can't Nobody Hold Me Down" sold nearly 50,000 units, according to SoundScan. These sales account for 85% of the

gle's Hot 100 points. Babyface beat Sean "Puffy" Combs by one song for the number of times they appear as a writer, producer, or artist on the Hot 100. Babyface is credited on six Hot 100 titles, at Nos. 19, 21, 30, 31, 43, and 68, Combs receives credits on five Hot 100 titles, Nos, 11, 15, 24, 45, and 88.

HINDU PSALM: Spiritual Hindu references make "Lakini's Juice" by Live (Radioactive/MCA) one of the most unique hard-rocking songs since the Bea-tles met Ravi Shankar. Lakini is the Hindu goddess of destruction. "Lakini's Juice" debuted at No. 3 on both the Mainstream Rock Tracks and Modern Rock Tracks charts. It also levitated 33 positions, to No. 36, on Hot 100 Airplay as a result of an 87% improvement in audience impressions, now 19 million. "Lakini's Juice" is No. 1 at 10 of the 93 Hot 100 monitored stations spinning the track, including WBCN Boston (43 detections) and KROQ Los Angeles (36 detections)

NEXT: Among the titles that will appear on the Hot 100 within the next few weeks are "Please Don't Go," the second single from No Mercy (Arista), which hit stores Jan. 21 and is eligible to chart next week, and New Edition's just-released Spanish-language version of "I'm Still in Love With You," titled "Siempre Tu" (MCA). The release schedule picks up significantly on Jan. 28 with "It's In Your Eyes" by Phil Collins (Face Value/Atlantic), "Sleepy Maggie" by fiddler Ashley MacIsaac (A&M), and "Get Me Home" by Foxy Brown (Def Jam/Mercury).

Look for "Discotheque" by U2 (Island), "Just Another Day" by John Mellencamp (Mercury), "Say . . . If You Feel Alright" by Crystal Waters (Mercurv), and "1 Want You" by Savage Garden (Columbia) to hit retail Feb. 4. blowing week, stores will get "Don't Cry For Me Argentina" by Madonna (Warner Bros.) and "Hello" by Poe (Modern/Atlantic). Release dates, naturally, are subject to change.

# DIIDDI INC IINDED

|           | J.        | v        | DALIIAN (   | J        | u           |   | U        | LIT. SINGLES   |
|-----------|-----------|----------|---|----------|-------------|---|----------|--|
| THIS WED. | LAST WEEK | WEEKS ON | TITLE ARTIST GLASEL/PROMOTION LABELLY                           | Der werk | 1 ACT WE'LL |   | WEEKS ON | TITLE ARTIST (LABEL/PROMOTION LABEL)   |
| 1         | 3         | 10       | FUNKY GREEN DOGS (TWISTEDINGA)                                  | 1        | 1           | 8 | 4        | JUST WANNA PLEASE U<br>MONA LISA (ISLAND)  |
| 2         | 1         | 10       | THE FOUNDATION X288T (LOUD/RCA)                                 | 12       | 1           | s | 11       | NEVER MISS THE WATER CHARACTER MESSAGELE OFFICE ACCESSION OF THE CHARACTER MESSAGELE OFFI  |
| 3         | 2         | 10       | PASSION<br>K5 GICGSINSI   | D        | 1           | 3 | 12       | YOU COULD BE MY SOO<br>1-(AMO!) ROTO! NINGMORE HET MO THRUSTON   |
| 4         | 5         | 7        | IN YOUR WILDEST OREAMS<br>TINA TURNER FEAT BARRY WHITE (MIRGIN) | r        | 1           | 4 | 3        | PUMPIN'<br>PROYECTO UNO (H O LAJISLAND)  |
| 5         | -         | 1        | WE DANCED ANYWAY<br>DEANA CARTER (CAPITOL HASHVILLE)            | υ        | -           | - | 1        | THE NC<br>KRS-ONE LEVE)  |
| 6         | 7         | 7        | NO SENCR<br>JONNY Z (PUMP) QUALITY/WARLOCK)                     | 12       | 1           | - | 1        | MAYBE HE'LL NOTICE HER NOW MICH WOODLAND IN LINETING MODE WOODLAND IN THE WOOD |
| 7         | 6         | 4        | IS THAT A TEAR<br>TRACY LAWRENCE (ATLANTIC)                     | 2        | 2           | 1 | 10       | REFORE I LAY (YOU DRIVE ME CRAZY)<br>CECE PENISTON (ASM)   |
| 8         | 9         | 4        | MACARENA (COUNTRY VERSION)<br>THE GROOVEGRASS BOYZ (MIPRINT)    | 2        | 2           | 2 | 20       | FAUL GRANDT (REPRISE)  |
| 9         | -         | 1        | WITHOUT YOUR LOVE<br>ANGELINA (UPSTAIRS)                        | 2        | -           | - | 1        | ONLY LOVE<br>THE BRAXTONS (ATLANTIC)   |
| 10        | 12        | 8        | ALIVE<br>PEARL JAM (EPIC)                                       | 2        | 2           | 5 | 19       | CHANGE MY MINO<br>JOHN BERRY (CAPTIOL MASHVILLE)   |
| 11        | F         | 1        | (YOU ARE MY) FANTASY<br>AGE FACTOR FEAT MARGE M (STREET BEAT)   | 2        | 2           | 4 | 13       | POOR, POOR PITIFUL ME<br>TENTI CLARK IMERICURY HASHMULE)   |
| 12        | 10        | 4        | EVEN FLOW<br>PEARL JAM (EPIC)                                   | 2        | 2           | 3 | 6        | STRESSEO OUT<br>A TREE CALLED QUEST FEAT, EXTLA EXAMS LINED  |
|           |           |          |   |          |             |   |          |  |

13 15 7 MILK
GARBAGE (MANO SCIENCESTEEN)
Subbling Under lists the top 25 singles under No. 100 which have not yet charted.

#### BLOODHOUND GANG IS ON A 'FIERCE' ROLL WITH GEFFEN (Continued from page 9)

In fact, it was largely the success of the song on several major-market stations that inspired Geffen to pick up the album from Republic and rerelease it. in a slightly altered version as "One Fierce Beer Coaster" on Dec. 3 (Popular Uprisings, Billboard, Nov. 16, 1996).

"One Fierce Beer Coaster" broke into the top half of The Billboard 200 at No. 85 for the week ending Saturday (25), making the Bloodhound Gang a Heatseekers Impact act.

This week, "One Fierce Beer Coaster" sits at No. 62 and has sold more than 80,000 units, according to Sound-Scan. The Republic release accounts for an additional 6,000 units, reports SoundScan

The original marketing strategy by independent Republic was relatively small seals when the album was released in September of last year.

"We were just following a regular game plan," says Brett Alperowitz, who slong with his partners runs Republic and manages the act. "We got the record out to college radio and were

trying to get a buzz going."

In another standard move, the label began sending the album to commer cial specialty shows, hoping to build awareness of the act as band members went back to the studio to edit off-color language out of the promising single "Fire Water Burn."

Before the new cut was finished, owever, KNDD Seattle music direct tor Marco Collins started spinning an unedited version of the song during late nights and seeing immediate requests. The station's interest helped the song catch fire at other West Coast modern rock outlets, such as KROQ Los Angeles and KOME San Jose, Calif.

"Within two days, we had seven major stations without even having ser-viced the song," says Alperowitz. Shortly thereafter, the band signed with Goffen

The additional major-label muscle propelled the single on Modern Rock racks and Mainstream Rock Tracks. where this week it charts at No 29 and No. 35, respectively. Geffen serviced modern rock radio

Nov. 19 and mainstream rock Dec. 4. Though Geffen is preparing the band's next single, "Why's Everybody Always Pickin' On Me?," with rock remixes and an accompanying clip featuring John Denver, Geffen director of dern rock promotion (U.S.) Ted Volk says that "Fire Water Burn" is still faring well

"This is still the most-requested record at modern rock stations, and it's been on the radio since the middle of November," he says.

Lately, Bloodhound Gang members have been on a promotional tour, stopping at primary- and secondary-market stations and making appearances on such nationally syndicated radio programs as Howard Stern and "Love-

The band has also performed on TV shows hosted by Ricki Lake and Jenny McCarthy.

The act, which is booked by New York-based Artists & Audience, begins a tour with Nerf Herder in March after a European promotional jaunt. Geffen director of marketing Robert Smith (U.S.) says that the album has matured nicely, building multiformat airplay and overcoming perils normal-

ssociated with new-artist releases in the holiday season. "What started out as a novelty song on a handful of radio stations has grown broadly," he says. "We're getting multiple-formst radio play even though we're reaching the point where modern rock play begins to settle.

"For all intents and purposes, this

album emerged at the hardest time there is to do something new." he adds. "It more than survived the holidays. and the world is really just beginning to get to it." The band also did its part, perform

ing at Christmas radio shows in such markets as Hartford, Conn.; Austin. Texas; Minneapolis; and Phoenix. John Artale, music buyer for the

Carnegie, Pa.-based National Record Mart, says that the album, which is the chain's No. 22 best-selling title, was a pleasant holiday gift for the retailer. "We originally had the indie album

and were doing very well with it," he says, "We went on from there with the Geffen album. It wasn't on sale, but it performed great through the holidays. Smith says that the label pursued a standard course at retail, bolstering the project with stickers, ad mats, and

other in store displays What's drawing consumers, appar-ently, is the band's hook-filled swirl of sampling, rock, and rap, accented by

humorous, quirky, and often politically incorrect lyrics. The Bloodhound Gang's songs are published by Hey Rudy Publishing, the

Jimmy Franks Publishing Co., and Lowry Music. Bloodhound Gang lead vocalist and main songwriter Jimmy Pop Ali-

whose real name is James Fra says that he is influenced by such bands as Wu-Tang Clan, Weezer, and Depeche Mode. "I was in a band that did a lot of

Depeche Mode covers when I was about 16," he says, "That was what really helped get me into sampling and synthesizers, but 1 could never really relate to the lyrics. I mean, I would like to start some blasphemous rumors.

The band has, in fact, run into several problems sprouting from concerns over its outrageous and unique style.

Mainstream rock WAAF Boston PD Dave Douglas says that while phones have been ringing "pretty much nonstop" since the station began playing "Fire Water Burn," he is concerned that the song is a novelty.

"Current music has dried up, and [modern rock] especially is a hit-driven format. This sort of album reacts quick ly and fulfills the need for hits in the ort term, but it's like an unhealthy addiction," he says. "When you don't bave the songs, you go through withdrawals.

"Generally speaking, this act is not going to have [another] song as big as 'Fire Water Burn,' " he adds. "That's going to be the novelty hit, and programmers have already moved on, looking for the next thing. It's a very negative spiral."

Perhaps of greater concern has been

the band's lyrics. Alperowitz says that prior to signing

with Geffen, the band was in talks with another label until its major-label partner expressed concern about lyrical content and requested that several tracks be removed from the album. Even Geffen balked at including the

track "Yellow Fever" from the Republic release. The song, which Franks asys will end up on a vinyl single, will likely spark concern in the Asian-American community.

Other attention-grabbers, which did make it onto the album, include "I Wish I Was Queer So I Could Get Chicks" and "Kiss Me Where It Smells Funny. Franks says that the band has no intention of treading lightly on people's

sensibilities in the near future. reopse may dismiss us because our lyries are silly, but I definitely wouldn't be in a band if I couldn't tell poop jokes over the music," says Franks. "The fact "People may dismiss us because or that anybody wants to analyze our music is beyond me."

#### BARBIS HEADS NEW P'GRAM UNIT (Continued from page 3)

east regional director of promotion: Mark Burgher, Southwest director of promotion; and John Souchack, Northeast director of promot Nick Gatfield, president of the Los Angeles-based Polydor, continues to

report to Cafaro. His responsibilities are focused on A&R for both domestic and international acts, along with log, which includes the Bee Gees, Van rrison, the Moody Blues, Eric Clapton, the Allman Brothers Band, and James Brown

In addition, Polydor is home to several cast albums with music by Andrew Lloyd Webber, including "Cats," "Sun-set Boulevard," and "The Phantom Of The Opera Polydor's developing acts include the

Badlees, Goodfellas, Fretblanket, and Continuing to report to Gatfield are

Kam Sangha, director of operations: Andrew Brightman, director of A&R; Tom Storms, also director of A&R; and New York-based Denis McNamara, VP of international/special projects. Barbis says his division also will be

busy trying to break such Polydor mports as Cast, Boy Zone, and the Lighthouse Family. Rocket president John Cannelli con-

tinues to report to London-based chairman John Reid; the label is a joint venture among PolyGram, Elton John, and Reid. Its 1997 releases will include efforts by John, Daniel Cartier, Jimmie's Chicken Shack, Roxy Lopez, Ryan Downe, and the Spirits. Barbis says the idea for the A&M associated Labels unit was "embraced collectively by PolyGram, Polydor, and

Rocket executives. A&M made the most sense, given its history, and, in rticular, both Elton John and John Particular, both Enon word. Reid's sense of the label's history. According to Barbis, all parties recognize the need to "control the release load-basically considered a given in

that there are so many companies with so many records [out there]. Otherwise, there is no focus on what we do." Giving its releases sufficient nurturing in sales, marketing, and promotion limits consideration of more A&M Associated Labels clients for the time being. Barbis says. "At Polydor alone. it's red-hot in the U.K., and Nick is sign-

ing more acts. We just can't take the Polydor entered the A&M orbit three years ago when the PolyGram Label Group closed down. Rocket promotion and sales activities were part of Barbis' responsibilities at Island and have moved to A&M Associated Labels with Barbis' appointment there.

Barbis was brought to PolyGram by Rick Dobbis, now president of Poly-Gram Continental Europe, in 1991 as executive VP of the PolyGram Label Group. He had previously worked for a marketing and consulting firm and helped launch a sales and marketing company.

# Billboards HOT 100 SINGLES COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO ARRENDO ARR

| 1   1   1   1   1   1   1   1   1   1  | ă t | , ×           | S C | S. ON | TITLE ARTIST   | PEUK<br>POSITION | MEX         | UST | 2 WKS | WAYS. ON<br>CHUNT | TITLE ARTIST   |
|--|-----|---------------|-----|-------|--|------------------|-------------|-----|-------|-------------------|--|
| 2   2   3   5   5   5   5   5   5   5   5   5  | 1 3 | S E           | 200 | *8    |  | 55               |             |     |       |                   | PRODUCER (SONGWRITER)  LIBEL & NUMBER/PROMOTION LIBEL  LIST RETWEEN YOU AND ME  DC TALK  |
| 3   3   3   1   1   1   1   1   1   1  |     | ıΙ            | ,   | 15    | UN-BREAK MY HEART A 9 weeks at No. 1 + TONI BRAXTON  | 1                | _           | _   | -     |                   | TADOCTOR ALPONOMISMON OF ACCUSE AND MEMORIAN IN INC. INC. MPCON 38575  |
| 3   1   SELECTIFY CHAPT FOR 19 AND A STATE AND A STA | ٠   | -             | •   |       | DON'T LET GO (LOVE) (FROM "SET IT OFF") A DON'T LET GO (LOVE) (FROM "SET IT OFF") A  | 2                |             | _   |       | -                 | RILLANGES ADMIS IS ADMIS AT LANGE CO.  |
| 1   1   1   1   1   1   1   1   1   1  | -   | -             | _   |       |  | _                |             |     | _     | -                 | MINISTER REVER CHANGE REPER MOST COLORS FOR MINISTER AND TOWN X MAD COLORS FOR TANKEN  |
| 1   1   1   1   1   1   1   1   1   1  | +-  | $\rightarrow$ | _   | ,     | RELIEVE IN YOU AND ME (FROM "THE PREACHER'S WIFE")   • WHITNEY HOUSTON   | -                |             | -   | -     | -                 | DESPERATELY WANTING DISHMAN IKONFRINI CI ID SWILL/ELDERRA S4258000   |
| 1  | +   | $\rightarrow$ |     | 0     | D FOSTER (D WOLFERT'S LINEER) (C) (C) (D) (N) (T) (N) (D) ARISTA 13293  NORODY A SETTH SWEAT FEATURING ATHENA CAGE   | -                |             | _   | _     | _                 | IT'S YOUR BODY    JOHNNY GILL FEATURING ROGER TROUTMAN  JOHL 11 (1) (1) (2) (2) (2) (2) (2) (2) (2) (2) (2) (2   |
| 1  | +   | - 1           | 4   | 18    | K.SWEAT IN SWEAT / SCOTT) ICLIED (T) (N) OU BLECTRA 5424SEEG   | 3                | 55          | 57  | 46    |                   | AIN'T NOBODY (FROM "BEAVIS AND BUTT-HEAD DO AMERICA")   ◆ LL COOL J  R SMITH IN WOLLINGS L. J SMITHS  CO (1) GEFTEN 19410  |
| 1  |     |               | -   | 2     | STANDARDS OF CAME SHALL STANDARD ROWE (CLUB) (TO VARIAN S1879  |                  | <b>(56)</b> | 63  | 69    | 5                 | OA* OIP FREAK NASTY FREAK NASTY (FREAK NASTY) GLITI DU HARD HODDFOWER \$11278140   |
| 1  | +   | $\rightarrow$ | _   | 17    | THE PARTY OF THE CHIPMENT WITTEN STEARING OF THE STORE OF | 1                | ক্ত         | 59  | 60    | 7                 | NAKEO EYE  |
| 1  |     |               | _   | 13    | JUMITLEWS   JOHNS ILTUWES   ICHD MI (T) 00 MCA 5526A   | -                | 58          | 49  | 43    | 13                | NEVER LEAVE ME ALONE   NATE DOGG FEATURING SNOOP DOGGY |
| 1  | -   | -             |     | 10    | B KETH POOLUNS LIKECHERS POLTD (CI (0) ATLANTIC \$7221   | 9                | 59          | 56  | 47    | 19                | BOW DOWN   WESTSIDE CONNECTION  WINDS AND COMMON TO WIS BRIDGED  WESTSIDE CONNECTION  COMMON TO USE MAKE STORY SPECIAL TO USE AND USE  |
| 1  | -   | $\rightarrow$ | _   | 22    | SISW (M.B.RINGHOLD) (C) (C) (N) (T) (I) UNIVERSAL 5601B  | -                | 60          | 51  | 38    | 18                | FALLING ◆ ◆ MONTELL JORDAN   |
| 13   13   13   15   15   15   15   15  |     | -             |     | 2     | CAN'T NOBOOY HOLD ME OOWN PUFF DADDY (FEATURING MASE)  THAT YERS SHEET AS SHEET HER SHEET AND SHEET AND SHEET AS SHEET A | 11               | (B)         | 61  | 62    | 3                 | IT'S ALL ABOUT U ♦ SWV   |
| 10   10   10   10   10   10   10   10  |     | 17            | 23  | 10    | OCH AAH JUST A LITTLE BIT SRODWAF IS TAUBERS RODWOOD GO GO GO CTURNAL 17450-WARNER BROSS  OCH GO ITH FOR DO ETERNAL 17450-WARNER BROSS   | 12               | _           | _   | _     | 10                | A GORDON, JR. HUSTING A MARTIN A BURROUGHS) ICH ID (ID RCA 64715  IF WE FALL IN LOVE TONIGHT ♦ ROD STEWART   |
| 13   13   13   15   15   15   15   15  |     | 12            | 12  | 31    | WHERE DO YOU GO   AND IT REUTHER IF SERICHOS FALLENSTEINS  NO. ID. ID. ID. ID. ID. ID. ID. ID. ID. ID  | 5                | $\vdash$    | -   | -     | 12                | ATLIENS (LHARRIS II.T.LEWS) (C) (D) (V) WARNER BROS. 17459  ATLIENS  C) (D) (V) WARNER BROS. 17459   |
| 13   13   13   15   15   15   15   15  | Т   | 9             | 9   | 25    | IT'S ALL COMING BACK TO ME NOW ▲   | 2                |             |     |       | 10                | OUTBAST (A BENJAMIN A PATTON) (C) 100 CT LAFACE 2419 WARSTA  |
| 10   10   10   10   10   10   10   10  | 1   | 19            | 22  | 10    | COLD ROCK A PARTY  | 15               | _           |     | _     | 13                | JC COLVER RED HOT LOVER TONE IN LEWINGK, O. STEWARD, M. CONES, S. BARREST . ICT ICT IND ICT ICT COLUMNA PARCE  |
| 13   13   13   15   15   15   15   15  |     | 10            | 11  | 20    | IF IT MAKES YOU HAPPY  SCROW IS CROWN TROTT  SCROWN TR | 10               |             |     |       | 5                 | SKI IS WALLACES WILDS D. WILLIS (C) IT PROTIES \$456   |
| 13   13   13   15   15   15   15   15  | T   | 14            | 13  | 15    | WHEN YOU LOVE A WOMAN   **SAREEY IS AT TAXABLE SCHOOL  CO CO TO COLUMN 7/4/20  | 12               |             | 67  | _     | 3                 | FIRESTARTER  |
| 13   13   13   15   15   15   15   15  |     | 16            | 16  | 33    | I LOVE YOU ALWAYS FOREVER   ◆ DONNA LEWIS  DEPOSIT OF ATTACKE 2 2772   | 2                |             |     |       | 5                 | GET UP   ◆ LOST BOYZ  CKENT/MR SEX IMR CHEDIS F.TANH  ICH ICH ICH ICH INWERSAL 56032   |
| 13   13   13   15   15   15   15   15  | ۰   | _             |     |       | * * * HOT SHOT DEBUT * * *   |                  | €           | 72  | 92    | 4                 | TEARS ♦ THE ISLEY BROTHERS  AWARDED RISLEY BABYFACE CO. IC. IC. ISLEY BROTHERS   |
| 13   13   13   15   15   15   15   15  | 1   | NEV           | ٧Þ  | 1     |  | 19               | 69          | 62  | 58    | 14                | KNOCKS ME OFF MY FEET DONELL JONES  DWWTTHATMON IN MODIFIED  DWWTTHATMON  |
| 13   13   13   15   15   15   15   15  | ٠   | 15            | 10  | 7     | FLY LIKE AN EAGLE (FROM "SPACE JAM") ◆ SEAL  | 10               | (70)        | 78  | 78    | 6                 | FRIENDS JOHN MICHAEL MONTGOMERY  |
| 13   13   13   15   15   15   15   15  | +   | -             | _   | _     | LAST NIGHT (FROM "THE NUTTY PROFESSOR")   ◆ AZ YET   | -                | 71          | 71  | 65    | 13                | HERO OF THE DAY  |
| 10   10   10   10   10   10   10   10  |     |               | _   |       | BARRY ACE AN WARREN I BARRY ACE, X AND ESS. IC. (D) ON (T) (Y) OD LAFACE 241S1 ARSTA.  FINALLY FOLIO, SOMPONE (FROM "THE MIRROR HAS TWO FACES")   A BARRAD STRICKING & REVINI ADMIN.   |                  | _           | _   | -     | - 10              | SUGAR HONEY ICE TEA   • GOODFELLAZ   |
| 18   18   18   19   19   19   19   19  | +-  | $\rightarrow$ | _   | -     | OFFITTER BY STREET MINARESCHIRU (ANGLE ADAMS) (C. (C. OCUMBA 7849)  PONY A GINLIMINE   |                  |             | _   | -     |                   | THE FAMILY STAND () SMITH, PLOROLD AVENTE, IR. K. BORELANDI (C) (D) AVATAR POLYDOR SHI 191 A AMD<br>IT'S AN RIGHT. IT'S OK   LEAH ANDREONE   |
| 3   1   1   1   1   1   1   1   1   1  | -   |               | -   | _     | TAMES LAND IELUMPHALT MOSLEYS, SARRETT) (C) IOI IT) 550 MUSEC 78373  |                  | -           |     | _     | -                 | R NEIGHER IL ANTRIONEA NEIGHERO (COMPANY)  |
| 3   1   1   1   1   1   1   1   1   1  | L   | 18            | 18  | 13    |  | 18               |             | -   | -     |                   | EAWISON, JR. (E A.WI.SON, JR.) (C) (T) (N) ROBBINS 72007   |
| 3   3   1   1   1   1   1   1   1   1  |     |               |     |       | * * * GREATEST GAINER/SALES * * *  |                  |             |     |       | 10                | AMERICA MILICA SERVILLA CENTENLA AWAYN (C.ID) (T) OND AND HELS 4155/000F ANN 575774 MERCURY  |
| 3   3   1   1   1   1   1   1   1   1  |     | _             | _   | -     | D. SMINIONS IR DROWN R B. STACY D. SMINIONS) (C) (D) ISLAND 854854   |                  |             | NE  | ₩Þ    | 1                 | CSTOKES COURT TRING IPROM FALL THAT! ◆ IMMATURE PEAL SMOUTH AND ED PROM GOOD BURGES<br>CSTOKES COURT (CSTOKES COURT VELL) (CSTOKES COURT VELL)   |
| 3   1   1   1   1   1   1   1   1   1  | Η,  |               |     |       | IN STREET A RECEIVE IX SWEAT, E MCCAINE, KUT KLOSE) (CI ID) (M) (T) (R) (U ELECTRA 6 (2) 82 6 6 6  | -                | 1           | NE  | w►    | 1                 | LET ME CLEAR MY THROAT  DJ KOOL  DJ KOO |
| 3   1   1   1   1   1   1   1   1   1  | -   | $\rightarrow$ |     | -     | ON & ON ← ERYKAH BADU  B POSTR JURMAL (I BADU LIMMAL) (CHO) (TH KEDAR SACKSTRAWERSAL   |                  | 78          | 73  | 63    | 12                | HOW COULD YOU (FROM "BULLETPROOF")   ♦ K-CI & JOJO OF JODECI JOH JOHN IT I ROBINSON & STEWNIT J ELMS: (C) (D) MCA SOUNDTRACKS 55279 MCA  |
| 3   1   1   1   1   1   1   1   1   1  |     |               |     |       | THIS IS YOUR NIGHT THE BERMAN BROTHERS IF BERMAN C BERMAN A DREMERS)  ICH (D) (T) (0) TOWN BOX 7735  | 24               | 79          | 92  | -     | 2                 | OON'T STOP MOVIN' USWC (MAN D) (VSWC (DISS)  (T) (0 MOA 5680)  |
| 3   1   1   1   1   1   1   1   1   1  |     | 29            | 32  | 11    | WHEN YOU'RE GONE/FREE TO DECIDE THE CRANBERRIES IN CRICKLY OF ISLAND 854802  | 29               | (80)        | 87  | -     | 2                 | SETTING SUN • THE CHEMICAL BROTHERS  |
| 3   1   1   1   1   1   1   1   1   1  | 1   | 26            | 25  | 35    | YOU'RE MAKIN' ME HIGH/LET IT FLOW ▲  | 1                | (N)         | 84  | 90    | 3                 | COLOUR OF LOVE AMBER   |
| 3   3   1   1   1   1   1   1   1   1  | Т   | 25            | 25  | 29    | CHANGE THE WORLD (FROM "PHENOMENON")   • ERIC CLAPTON    Change The World (FROM "PHENOMENON")   Change The Property of the Pro | 5                | _           | _   |       | -                 | THE BERMAN BROTNERS OF BERMAN, CHI SERMAN, CREMERS) (C) (D) (T) 00 TOMMY BOY 7748  YOU OON'T HAVE TO LOVE ME  MONIFAH  |
| 3   3   1   1   1   1   1   1   1   1  | T   | 30            | 30  | 44    | COUNTING BLUE CARS     O DISHWALLA  COUNTING BLUE CARS  O DISHWALLA  COUNTING BLUE CARS  | 15               | _           | -   |       |                   | MEANY DIRECTOR   ICH DEPONDENT SECRETURE PER   |
| 3   3   1   1   1   1   1   1   1   1  | 1   | 28            | 27  | 12    | YOU MUST LOVE ME (FROM "EVITA")  | 18               | -           | -   |       | -                 | EVANCEUS MARLER CHANDROSS MINUERS (C. ISL 17 III LY 78/66 EPIC   |
| 19   19   19   19   19   19   19   19  | )   | 38            | 51  | 9     | I LIKE IT THE BLACKOUT ALLSTARS  | 34               |             | -   |       | -                 | S JENNINS EWALENING IT, MERCURY) CONTROL BIG BEAT 98055-ATJANTO  |
| 1  | +-  | $\rightarrow$ | _   | -     | WHAT KIND OF MAN WOULD I BE • • MINT CONDITION   | 17               | -           | -   | -     |                   | JUPUS (I BROUNE PROVED) SUSANNA HOPES  [C] ID) LONDON BSOSSOSSIAMO   |
| 1  | +   | -             |     |       | YOU LEARN/YOU OUGHTA KNOW ♦ ALANIS MORISSETTE  | 6                | _           | _   |       |                   | TOU CAN MAKE HISTORY (YOUNG AGAIN)   © ELTON JOHN ICI MOA 55222  |
| 19   19   19   19   19   19   19   19  | -   |               | -   | -     | GRALLARD (A.MONISSELTE G.BALLARD) (CLID) (VI MANUREX 1764A/REPRISE  BARELY BREATHING ◆ DUNCAN SHEIK  | 37               | 87          | 80  | 74    | 12                | THE MOMENT ♦ KENNY G<br>KENNY G (C) (D) (X) ARSTA 15260  |
| 45   23   10   10   10   10   10   10   10   1   |     |               |     |       | RAME ID SHOW  (C) OD ATUMING BYOZY  NOTHIN' BUT THE CAVI HIT (FROM "RHYME & REASON")   MACK TO A THA DOGG POLIND   | 37               | 88          | 69  | 59    | 15                | WHEN BOY MEETS GIRL   TOTAL  PART AND CHOOLSONES (I LLCQC) WILLIAMS CHOOL OF ANDERM SOMERICAL SPREET  IN THE THE TOTAL COMMANDERM SOMERIAMS CHOOL OF ANDERM SOMERICAL SPREET  IN THE   |
| 3   9  |     |               |     |       | BAT MIGDA DAS TO FROM DIAMPHOUSE BROWNS (C. 10) (T) BUZZ TONE 53363 PRIGHTY THIRTY, THREE THE SAMACLINIC DI MADEINE  |                  | (89)        | 89  | _     | 2                 | STAND UP LOVE TRIBE  |
| 3   9  |     |               |     |       | ROCO AMOUNDES & CONSAN IN CONSAN ON FIRSTS AND MAIN MET CONSAND  KEY WEST INTERMETTO (I SAW YOU FIRST)   | _                | 90          | 76  | 70    | 17                | NDWHERE TO GO ◆ MELISSA ETHERIDGE  |
| M   19   |     |               | _   | _     | DITTLE BASTARO LLMELLENGAVELG GREEN CONTROL CONTROL MERCURY S78398   | _                | <b>(91)</b> | 91  | _     | 2                 | ANOTHER YOU, ANOTHER ME   ◆ BRADY SEALS  |
| * * * GREATEST GAINER/ÂIRPLAY * * * 99 93 85 15 ONE AND ONE * ROBERT MILES FEAT  | +-  |               | -   | -     | WITHOUT LOVE DOWN DEWING TWICOD DOWN CONTROL BROSS   |                  | _           | -   | 90    | -                 | ROTOWILL BEALS OF STALL WILDANIESS   ICT. DET OF PROPERTY  |
| * * * GREATEST GAINER/ÂIRPLAY * * * 99 93 85 15 ONE AND ONE * ROBERT MILES FEAT  | +-  | _             |     |       | MACARENA (BAYSIDE BOYS MIX) ▲*  GDE /AH / A M TRIAY ON FOMERO MCNELLA RULE)  GDE /AH / A M TRIAY ON FOMERO MCNELLA RULE)  GDE /AH / A M TRIAY ON FOMERO MCNELLA RULE)  |                  |             |     |       | -                 | DITISON DIMITAGORITO, TYSON, GIORDINI (C. ID) PROTASSES  PLENNIN' 2PAC NOTORIDIUS R.I.G. RADIO ORAMACYDA E STRUTCH   |
| * * * GREATEST GAINER/ÂIRPLAY * * * 99 93 85 15 ONE AND ONE * ROBERT MILES FEAT  |     | 36            | 29  | 15    | THIS IS FOR THE LOVER IN YOU ▲  BASIFIACE FEAT. LL COOL J, H. HEWETT, J. WATLEY & J. DANIELS  BASIFIACE IN HEWETT, DAVERERS)  CO. (D) (1) (1) (2) (2) EPIC 78443   | 6                |             | _   |       | -                 | EASY NO SEE (29AC,THE NOTERIOUS B.L.G. ARDIO, DRAMACYDAL) ICI MERCELASOLAR 7013AMINES  |
| * * * GREATEST GAINER/ÂIRPLAY * * * 99 93 86 18 ONE AND ONE * ROBERT MILES FEAT  | 1   | 43            | 34  | 23    | TELL ME (FROM "EOOIE")   ◆ DRU HILL S BETWIN IS BETWIN AND MY LA COMT PALLU  D 00 10 LAND 85 MAN   | 18               | _           |     |       | -                 | CTHORSTON B TELMAN IC THORSTON B TELMAN IC ICI (D) (T) OO ROWDY 35093/FIST   |
| * * * GREATEST GAINER/ÂIRPLAY * * * 99 93 86 18 ONE AND ONE * ROBERT MILES FEAT  | T.  | 47            | 33  | 13    | COME SEE ME \$112  | 33               |             | 85  | 77    | 19                | AT NIGHT I PRAY  ■ SANDSTROM,8 FAIR WILD DECHIO,8 SANDSTROM,M, DURANI  (C) (D) (T) (0 PCA 64628  |
| * * * GREATEST GAINER/ÂIRPLAY * * * 99 93 86 18 ONE AND ONE * ROBERT MILES FEAT  | 1   | 50            | 45  | 7     | SPACE JAM (FROM "SPACE JAM") QUAD CITY DJ'S  | 37               | 96)         | NE  | w►    | 1                 | WHATEVA MAN  ESPRION (\$ \$6510)N R NOBLE)  OTHER STADZ THE ROUBLE   |
| * * * GREATEST GAINER/ÂIRPLAY * * * 99 93 86 18 ONE AND ONE * ROBERT MILES FEAT  | 1   | 40            | 54  | 9     | I'M NOT GIVING YOU UP + GLORIA ESTEFAN   | 40               | 97          | 83  | 73    | 12                | BITTERSWEET ME + R.E.M.  |
| * * * GREATEST GAINER/ÂIRPLAY * * * 99 93 86 18 ONE AND ONE * ROBERT MILES FEAT  |     |               |     | 31    | MY BOO   ◆ GHOST TOWN DJ'S   | 31               | 98          | 88  | 80    | 15                | DANCE INTO THE LIGHT ◆ PHIL COLLINS  |
| * * * GREATEST GAINER/AIRPLAT * * * * * * * * * * * * * * * * * * *  | +   | *             | *** | **    | RESERVE TERRYCHANGE (ALLEY COLUMNA COL |                  | -           | -   | -     | -                 | ONE AND ONE   ROBERT MILES FEATURING MARIA NAYLER  |
| 65 71 4 WHAT THEY DO + THE ROOTS 49 100 95 53 16 I LUV U BABY  | VI. |               | .,  | 10    | ** * GREATEST GAINER/ AIRPLAY ** * WHAT THEY DO BROTHER QUESTION (TROTTER THOURSOLV-USBARD,CARY SROWN A STATUS)  EL COLD TO DOC 15-417/COFFEN  | 40               |             |     |       |                   | RIMLES IN STEINHEIM, RIGHRELS, M.C. B'UBALDON KONDO DISCONSTRUCTION 133477W85TA  I LUY U BABY THE ORIGINAL DISPRESS ON YOUR DESCRIPTION OF THE ORIGINAL ORIGINAL STEINHEIM OF THE ORIGINAL STEINHEIM OR |

# Hot 100 Airplay.

| THEWECK | NST WEEK | WEEKS ON | TITLE ARTIST (LASEL/PROMOTION LABEL)                         | THIS WEEK | LAST WEEK | WEEKS ON | TITLE ARTIST ILABEL/PROMOTION (ABEL)   |
|---------|----------|----------|--|-----------|-----------|----------|--|
|         |          |          | ** NO.1 **   | 38        | 34        | 13       | THE GREASE MEGA-MIH<br>JOH TAVO, TA GUNA MONTON DON POLYCOULAN                 |
| D       | 2        | 16       | DON'T SPEAK  | 39        | 31        | 14       | FLY LIKE AN EAGLE<br>SEAL COTTANNAMER SUNSCENTIONED                            |
| 2       | 1        | 16       | UN-BREAK MY HEART<br>TON BRAKTON (LAVACUARISTA)              | 40        | 36        | 13       | ALL MIXED UP<br>311 ICAPPICORNMERCURY  |
| 3)      | 3        | 17       | DON'T LET GO (LOVE)  | 41        | 38        | 39       | YOU LEARN<br>ALANS MORISSETTE IMMVERION/REPRIS                                 |
| Đ       | 4        | 9        | LOVEFDOL<br>THE CARDIGANS (STOCKHOLMINERCURY)                | 42        | 33        | 10       | LET'S GET DOWN<br>TONY TON TONE (MERCURY)                                      |
| 5       | 5        | 25       | IT'S ALL COMING BACK TO ME NOW<br>CELINE DICK 1550 MUSICI    | 43        | 35        | 31       | MY BOD<br>SHOET TOWN BUTS ISSO SO DEFICULUME                                   |
|         | 8        | 26       | HEAD OVER FEET ALANS MORSSETTE (MAVERIOUTEPRISE)             | 44        | 41        | 22       | WHAT I GOT<br>SUBLIME ISASOLINE ALLEYINGAS                                     |
| D       | 12       | 9        | A LONG OCCEMBER  | 45        | 39        | 35       | SPIDERWEBS<br>NO DOUBT (TRAUMAINTERSCOPE)                                      |
| Đ       | 18       | 6        | DON'T CRY FOR ME ARGENTINA<br>MAGCINIA (MARKET BRIDS)        | 46        | 46        | 8        | THIRTY-THREE<br>THE SMASHING PUMPKINS THREE!                                   |
| 9       | 10       | 22       | NO OIGGITY<br>BLACKSTREET IFEAT DR. DRE) (NTERSCOPE)         | 4         | 54        | 5        | ONE HEADLIGHT THE WALLFLOWERS ONTERSCOPE                                       |
| 18      | 8        | 32       | I LOVE YOU ALWAYS FOREVER                                    | 48        | 45        | 25       | KEY WEST INTERNEZZO II SAW YOU FIRS  |
| 11      | 7        | 23       | IF IT MAKES YOU HAPPY<br>SHERY, CROW (AMA)                   | (8)       | 51        | 2        | ABUSE ME<br>SILVERO-WR (EPIC)  |
| 12      | 11       | 30       | WHERE DO YOU GO  | 50        | 52        | 10       | GET ME HOME<br>FOR MONA TO! BUXCHIET MOUNTAINS SAMEDCIAN                       |
| 13)     | 17       | 10       | YOU WERE MEANT FOR ME  | 51        | 53        | 22       | LAST NIGHT   |
| 14      | 9        | 22       | MOUTH<br>MERRIL BARRERIOSE IUNNERSALI                        | 520       | -         | 4        | JUST ANOTHER DAY<br>JOHN MELLENCAMP (MERCURY)                                  |
| 150     | 19       | 9        | OOH AAH JUST A LITTLE BIT<br>GNA G (1 ( RINA), WARREN BROS.) | 53        | 49        | 11       | LOVE ROLLERCOASTER RED HOT CHAIL PEPPERS (LEFFEN)                              |
| 18      | 14       | 14       | I BELIEVE I CAN FLY R KELLY OWANNER SUNSETWILANDIGUNE        | (50)      | -         | 2        | COLD ROCK A PARTY  |
| D       | 25       | 5        | WANNABE<br>SPICE GIRLS (WINGING                              | 35        | 62        | 3        | GREEDY FLY<br>GUSH (TRUMWINTERSCOPE)   |
| 19      | 13       | 22       | I GO BLIND<br>HOOTE & THE BLOWNISH (REPRISE)                 | 55        | 50        | 4        | CRASH INTO ME<br>DAYE MATHEMS BAND HIGH  |
| 15)     | 27       | 16       | NOBODY<br>NEITH SWEAT FEAT ATHEMA CASE (LLEXTRACES)          | 57        | 56        | 16       | WHAT KIND OF MAN WOULD I BE<br>MINT CONDITION OF MAN WOULD I BE                |
| 26      | 16       | 32       | TWISTED KEITH SWEAT (ELEKTRO/SEG)                            | 50        | 57        | 6        | WITHOUT LOVE<br>DONNA LEWIS (AFLANTIC)   |
| 27      | 20       | 13       | PM STILL IN LOVE WITH YOU NEW COTTON WICK                    | 54        | 58        | 16       | LET'S MAKE A HIGHT TO REMEMBE<br>DEVAN (DANS (AUM)                             |
| 22      | 13       | 16       | WHEN YOU LOVE A WORLIN<br>JOURNEY (COLUMBIA)                 | 56        | 59        | 11       | IF WE FALL IN LOVE TONIGHT<br>HOD STEWART (MARNER BROS.)                       |
| 730     | 23       | 16       |  | 62        | 47        | 74       |  |
| -       | -        | -        | YOU'RE MAKIN' ME HIGH<br>TON BRAKTON (LAFACE) ARISTAN        | -         | -         | -        | SWALLOWED<br>BUSH CHRUMAINTERSCOPE<br>JUST BETWEEN YOU AND ME<br>DO TALK THEFT |
| 20)     | 27       | 16       | FONY<br>GRUMME ISSOMUSICS<br>COUNTING BLUE CARS              | 62        | 50        | 16       |  |
| 250     | 27       | 47       | CISHWALLA (ALM)  | 63        | 61        | 7        | DESPERATELY WANTING<br>SETTER THAN EZRA CHEED LEATHAGE                         |
| 16      | 74       | 15       | THIS IS YOUR NIGHT   | 1         | 70        | 4        | WHEN YOU'RE GONE THE CRANGERRIES ISLANDS                                       |
| 27      | 27       | 7        | DISCOTHEQUE<br>UZ (SELANO)                                   | 65        | 48        | 7        | I'M NOT GIVING YOU UP<br>GLORA ESTEFAN (EPIC)                                  |
| 26      | 23       | 34       | CHANGE THE WORLD<br>ERIC CLAPTON (REPRISE)                   | Œ         | =         | 7        | FOR YOU I WILL<br>HENCA (WARNER SUNSETWILANTIC)                                |
| 29      | 29       | 8        | I BELIEVE IN YOU AND ME<br>WHITNEY HOUSTON INVISION          | 67        | 60        | 12       | SOUND FOR THE FLDOR<br>LOCAL N ISLAND  |
| D)      | 43       | 5        | EVERYDAY IS A WINDING ROAD<br>SHERT, CROW JASAN              | 68        | 63        | 14       | STONE TEMPLE PILOTS ATLANTICS  |
| 3D      | 42       | 7        | I LINE IT<br>THE BLACKOUT ALLSTARS (COLUMBIA)                | (8)       | -         | 1        | PERFECT ORUG<br>MINE INCH NALS INCTIONS INTERSCOP                              |
| 32      | 32       | 10       | #1 CRUSH<br>GARRASE ICAPITOL)                                | 000       | 74        | 2        | SANTERIA<br>SUBUME (CASOLINE ALLEYINGA)  |
| W       | 37       | 6        | ONE IN A MILLION AND AND A MILLION                           | Œ         | 73        | 4        | NAKEO EYE<br>LISCOBS JACKSON (CRAND ROVAL, CAPITO)                             |
| 34)     | 43       | 6        | EVERYTIME I CLOSE MY EYES<br>BARNTACE (EPIC)                 | 72        | 68        | 3        | ALL I WANT<br>THE DEFERRING (COLUMBIA)   |
| 35)     | 44       | 8        | BARELY BREATHING<br>DUNCAN SHOIK (ATLANTIC)                  | 73        | 65        | 3        | BARREL OF A GUN<br>DEPECHE MODE (REPRISE)                                      |
| B       | 69       | 2        | LANINI'S JUICE<br>LIVE IRADIOACTIVO MOAI                     | (74)      | Ε         | 1        | IN MY BED<br>DRU HILL COLONGO  |
|         |          |          |  |           |           | 1        |  |

## 37 33 11 I FINALLY FOUND SOMEONE 75 67 13 BLOW UP THE OUTSIDE WORLD HOT 100 RECHRRENT AIRPLAY

1 1 23 MISSING EVERTHING BUT THE GIRL INTLANTICE 14 11 6 FOLLOW YOU DOWN

| 2  | 2  | 15 | CELINE DION 1550 MUSICI                                  | 15 | 14 | 12 | JANN ARCEN (AAM)  |
|----|----|----|--|----|----|----|---|
| 3  | 4  | 5  | GIVE ME ONE REASON<br>TRACY CHAPMAN (ELEKTRA/EEG)        | 18 | 19 | 30 | THE WORLD I NNOW COLLECTIVE SOUL GATLANTICS                 |
| 4  | 6  | 13 | ALWAYS BE MY BABY<br>MARKH CARRY (COLUMBA)               | 17 | 17 | 13 | SWEET OREAMS<br>LA BOUCHE (RCA)                             |
| 5  | 7  | 5  | C'MON N' RIOE IT (THE TRAIN)                             | 18 | -  | 29 | 1979<br>THE SMASHING PUMPRING (VIRGIN)                      |
| 6  | 3  | 13 | NOBDOY KNOWS<br>THE TONY RICH PROJECT (LAPACE) ARRESTS.) | 18 | 21 | 4  | 6TH AVENUE HEARTACHE<br>THE WALLFLOWERS (INTERSCOPE)        |
| 7  | 5  | 6  | WHO WILL SAVE YOUR SOUL                                  | 20 | 16 | 23 | WONGER<br>NATALIE MERCHANT (ELEKTRAJEEG)                    |
| 1  | 8  | 5  | DO YOU MISS ME JOSEPH TOMAN BOY                          | n  | 20 | 47 | ROLL TO ME<br>DEL AMITRI (ALM)                              |
|    | 10 | 33 | HAME<br>GOO GOO DOLLS (METAL BLADG/MARNER BROS.)         | 22 | 25 | 46 | NISS FROM A ROSE<br>SEAL LITTISHE/WHINER BROS.)             |
| 10 | 9  | 15 | IRONIC<br>ALANS MORSSETTE IMAVERICA/REPRISE)             | 23 | -  | 1  | TONIGHT IS THE NIGHT  |
| 11 | 13 | 49 | RUN-AROUNO<br>BLUES TRAVELER (ABM)                       | 24 | 18 | 2  | LOUNGIN<br>LL COOL J (DEF JAMMERCURY)                       |
| 12 | 12 | 83 | ANOTHER NIGHT<br>REAL MODOY (ARISTA)                     | 25 | -  | 38 | BREAKFAST AT TIFFANY'S<br>DEEP BLUE SOME HAVE HAMMORRHERSON |
| 13 | 15 | 27 | BE MY LOVER<br>LA BOUCHÉ (RCA)                           |    |    |    | titles which have appeared on the Hot III                   |
|    |    |    |  |    |    |    |   |

FEBRUARY 1, 1997

TITLE (Publisher - Licensing Org.) Sheet Music Oist. AIN'T NOBODY (FROM BEAVIS AND RUTT-HEAD DO AMERICA) (Full Kent ASCAP) WBV

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BMI/Sony/RTY LLC, BMI/J. Mail, BMI/Sony Line, BMI/Sony/RTY LLC, BMI/S HILL 66 FIRESTARTER (EMI Vergin, ASCAP/Copyright Contro BMI/Stringgettable Songs, BMI/Traffect Songs, BMI/J 20 FLY LIKE AM EAGLE (FROM SPACE JAM) (Solice, 

FREED STEP. ROLL FORWARD THREE LLG. RESUlfational.

ROLL FORWARD ROLL FORWARD AND STEP.

18 BY IT MAKES TOO MAPPY (Wasser-Tamentane,
BULVIES CYN. BROTTLOTHS, BOWNAME, BIN) BY

18 BY BY FALL BY LOVE TORIGHT (EM. ASCAP/Cyte
Tyme, ASCAP) BY

1 LILOY EVOLAWAYS FORWARD STEP.

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FM NOT GIVING YOU UP (Foreign Imported, BMI) WBM FM STILL IN LOVE WITH YOU (EM), ASCAP/Flyter 

IT'S YOUR BOOY (Trusty Boots, ASCAP)
AUST BETWEEN YOU AND ME (I)p In The Mix, SWI, Forefront, 50 SSJ REMEAR TO MID HE GIPS IN THE NIC CHINTOSTESS.

BIRTY IN ARE, ASCAPE SIGNAM, ASCAP I SEA

40 REY WEST BREEMEZZO IS SAM YOU PIRSTS I SIGN Keel,
ASCAP, SIDN ARE, ASCAP MISTOSEA, ASCAP J HILWIM

MICOCKS INE OFF MY FEET (Black Buil),
ASCAP, Vedans, ASCAP J WISH

ASCAP, Vedans, ASCAP J WISH ASCAP/MANN, ASCAP) MBM LAST NIGHT (FROM THE HUTTY PROFESSOR) (Ecol. BML/Minedel, ASCAP) HL

LAST Notes (Flobal THE BUTTY PROFESSION) (Ed.).

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Billboard.

**Hot 100 Singles Sales.** 

SoundScart WEEK WEEK MILES ON TALES Sa Sa Title \* \* NO. 1 \* \* 38 27 23 TELL ME TO 1 8 I BELIEVE I CAN FLY 39 35 19 BOW DOWN 2 2 15 UN-BREAK MY HEART 42 3 TEARS THE ISLY BROTHERS IT HECKISLAN 3 4 6 I BELIEVE IN YOU AND ME 41 36 10 ATLEINS (42) 59 3 OA' OIP 4 3 13 DON'T LET GO (LOVE) 5 5 18 NOBODY SECTION SALES ASSESSED THAT (4) 50 5 LUCHINI AKA (THIS IS IT) (40) — 1 THINGS'LL NEVER CHANGE 12 2 WANNABE 17 2 CAN'T HOBOOY HOLD ME DOWN 45 49 6 FRIENDS

8 6 10 COLD ROCK A PARTY 46 33 13 STREET OREAMS 8 7 13 NO TIME 47 46 2 FIRESTARTER 10 8 16 NO DIGGITY BU DE DECIME 46 41 14 NNOCKS HE OFF MY FEET DONELL JOHES ILANACE/MISSIA III 2 ON & ON E CHI DE CARDUNIVERSAL 49 37 22 PONY GINJIMNE ISSO MUSICI 12 9 13 I'M STILL IN LOVE WITH YOU 50 44 12 HOW COULD YOU ID 19 4 IN MY BEO 51 45 24 MISSING YOU 14 10 24 LAST NIGHT 52 54 3 SUGAR HONEY ICE TEA 53 55 4 GET UP 15 14 12 YOU MUST LOVE ME 16 23 9 YOU WERE MEANT FOR ME (SE) 63 7 I CAN MAKE IT BETTER ID - 1 EVERY TIME I CLOSE MY EYES 55 52 33 HOW DO U WANT IT/CALIFORNIA LOWE 19 13 7 FLY LIKE AN EAGLE SUMSCONTLANTIC SE 57 4 YOU DON'T HAVE TO LOVE ME

2D 13 7 IT'S YOUR BODY 54 57 27 PO PIMP OUGH OF AUSTROCERS 1 LET ME CLEAR MY THROAT 23 13 16 MOUTH MERRIL BANDARDS UNIVERSAL 23 27 4 NOTHIN BUT THE CAVI HIT 63 61 7 FM NOT GIVING YOU UP 20 16 4 COM AAH ... JUST A LITTLE BIT 92 50 29 CHANGE THE WORLD 19 27 27 WHAT KIND OF MAN WOULD I BE 13 56 23 IF YOUR GIRL ONLY KNEW (ED) - 7 SETTING SUN 25 16 7 SPACE JAM 27 16 16 THIS IS FOR THE LOVER IN YOU ES 53 31 MACARENA

19 13 74 MACARENA IBAYSIDE BOYS MID

26 16 16 I FINALLY FOUND SOMEONE

33 29 30 WHERE DO YOU GO

30 43 5 WHAT THEY DO

3E 40 3 IT'S ALL ABOUT U

35 34 15 WHEN YOU LOVE A WOMAN

56 56 33 BLUE LEVAN REACS (CURS) 26 27 7 AIN'T NOBODY 29 25 21 STEELO 87 62 12 HERO OF THE GAY (88) — 1 RUNNIN' 1790: 00109005 816, INDRELASO 30 32 10 WHEN YOU'RE GONEFREE TO GECIDE 31 24 18 FALLING (B) - 1 THE BLACKOUT ALLSTARS COLUMBIA 32 28 12 COME SEE ME 70 65 2 ANOTHER YOU, ANOTHER ME

37 38 13 NEVER LEAVE ME ALONE (3) - 1 WITHOUT LOVE Records with the greatest sales gains. © 1997, Billboard/BPI Communications and SoundScan, Inc. DWYT, ELOSGOWNE, ELOSGY WINE

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R HAMMER (Full Ren.), ASDAP/Montement Profic, ASDAP/Program Int (ASDAP) BL/MOM 78 HARDEN ME DO HT THING (FROM ALL THAT) (Jomba, BRINGHORMEN, BMF)—Nex., ASDAP) 96 HHATEM, MARI (Each Semen, ASDAP)/CORDA, ASDAP)—Nex., ASDAP, ASDAP)—Nex., ASDAP, ASDAP)—Nex., ASDAP, ASDAP)—Nex., ASDAP, AS

57 47 27 IT'S ALL COMING BACK TO ME HOW

56 48 20 IF IT MAKES YOU HAPPY

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(B) - 1 NAKED EYE

74 66 15 BONEMIAN RHAPSOCY

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YOU DON'T HAVE DE LOTE ME, INIM JANE,
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TOWN TO MARK (MCX. ASCAP) ASCAP, Nime, ASCAP, Ecol, EM, Sony, KPF, Songs, EM) HL/WEN 8 YOU WERE MEANT FOR ME (Miggly Tools).

# ™Rillboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

|              | L             |     | J      | IIIDOGIA, Z  | -1   |       |      |              |        | FEBRUARY 1, 1997  | Scan |
|--------------|---------------|-----|--------|--|------|-------|------|--------------|--------|---|------|
| I            |               | . 1 | 8-     |  | PEAK |       |      | **           | 8-     |   | PEAK |
| WED.         | 2 WKS         | 8   | WKS. C | ARTIST TITLE LIGHT & MUNICE LOSS THROUTING LARGE IS LOGGESTED LIGHT HINCE OR EQUINALISHT FOR CASSETTECTS.  | 200  | THIS  | WEEK | 2 WKS<br>AGO | WRS. C | ARTIST  LIMIT IS MUNICIPALITY OF CASSETTED LIST PRICE OR EQUIVALENT FOR CASSETTE.CO.)             | 2    |
|              | $\overline{}$ | 7   |        | * * * No. 1 * * *  |      | 55    | 46   | 46           | 46     | TOOL ● 200 31017* 120.91/16.910 AENIMA  | 2    |
| 1 1          |               | 1   | 55     | NO DOUBT ▲* TRAUMA :2550/HTDRSCOPE (1)2 99.15 901 100 7 weeks at No. 1 TRAGIC KINGDOM  | 1    | (56)  | 11   | 60           | 28     | DONNA LEWIS ▲ AFLINITIC 82712/MG (10.98/15 56) ■ NOW IN A MINUTE                                  | 3    |
| 2            | Т             |     |        | * * * GREATEST GAINER * * *  |      | (37)  | 63   | 72           | 11     | KEVIN SHARP 143/15YUM 61930/EEG (10 50/15:50) MEASURE OF A MAN                                    |      |
| 2) 1         |               | 10  | 10     | SOUNDTRACK WIRMER BROS 46346 (21 9027 96) EVITA  | 2    | 55    | 42   | 30           | 11     | REBA MCENTIRE MCA 11500 (10.9016-90) WHAT IF IT'S YOU   | 1    |
| 3 2          | -             | 2   | 12     | SOUNDTRACK & CAPITOL 37715 (10.98/15.98) ROMEO + JULIET  | 2    | 59    | 51   | 58           | 65     | THE SMASHING PUMPKINS ▲ MELLON COLLIE AND THE INFINITE SAGNESS WIRDIN 40961 (19 95/24 98)         | 1    |
| 4 3          |               | 3   | 45     | CELINE OION ▲* 550 MUSIC 67541/EPIC (10 98 EQ17.98) FALLING INTO YOU   | 1    | 80    | 57   | 65           | 5      | SOUNDTRACK COLUMBIA 67910 (10 98 EQ17 98) ONE FINE DAY  | 1 5  |
| 5 8          | _             | 5   | 10     | SOUNDTRACK A' WARNER SUNSET/ATTLANTIC 82951/AG (11 9917 98) SPACE JAM  | 5    | 81    | 54   | 54           | 17     | ELTON JOHN ● MCA 11481 (10.9816 98) LOVE SONGS  | -    |
| 6 5          |               | 7   | 31     | TONI BRAXTON ▲* LAFACE 26020/ARISTA (10.96/16.98) SECRETS  | 2    | (2)   | 85   | 132          | 3      | BLOODHOLIND GANG REFURING 25124 GEFFEN LED 981 G SIN CONF. SHERE CHEER COASTER                    | _    |
| 7 8          |               | 4   | 8      | SOUNDTRACK ARISTA 18951 (10 98/16 98) THE PREACHER'S WIFE  | 3    | 83    | 55   | 52           | 99     | SHANIA TWAIN A* MERCURY MACHINES 522885 (10.98 EQUE 90) IBB THE WOMAN IN ME                       |      |
| 8 4          | -             | 8   | 28     | LEANN RIMES ▲* CURS 77821 (10.98/15 56) BLUE   | 3    | 64    | 61   | 66           | 16     | LUTHER VANDROSS & LY 675537691C (10.98 EQ16 98) YOUR SECRET LOVE                                  |      |
| 9 1          | 1 1           | 11  | 11     | MAKAVELI &* GEATH ROW SCC091/INTERSCOPE (10 98/16 96) THE DON KILLUMINATI: THE 7 DAY THEORY  | 1    | 65    | 56   | 55           | 11     | LL COOL 1 or man states are provided as a court see   |      |
| 10   9       |               | 6   | 9      | BUSH 19AUMA 90091*/HTERSCOPE (10.98/16.98) RAZORBLAGE SUITCASE   | 1    |       | NE   |              | 1      | BJORK ELEKTRA 61897*5EG (10.9616-96)  TELEGRAM  |      |
| 11 1         | 2 1           | 10  | 19     | OEANA CARTER ▲ GIG I SHAVE MY LEGS FOR THIS?   | 10   | 66    |      |              |        |   | -    |
| 12 1         |               | 9   | 34     | CAPITOL NASH-HILLE 37514 (10.9815-98)   ALANIS MORESSETTE A" WASHCUSTERSE 4952 WARRES (10.9816-98)   AGGED LITTLE PILL   | 1    | 67    | 62   | 67           | 10     | SOUNDTRACK ▲ COLUMBIA 67887 (10.98 EQ17.58) THE MIRROR HAS TWO FACES                              |      |
| 13 1         |               | 19  | 14     | COUNTING CROWS & DOC 249731-GETFEN (10 98/17 98) RECOVERING THE SATELLITES   | ÷    | (8)   | 17   | 73           | 78     | VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10 9915 98) JOCK JAMS VOL. 1                                    | _    |
|              |               | 14  | 30     |  | 5    | 89    | 66   | 69           | 49     | 2PAC ▲* DEATH ROWINTERSCOPE 524204*(SLAND (19.98/24.98) ALL EYEZ ON ME                            |      |
|              |               |     |        |  |      | 70    | 60   | 49           | 78     | BONE THUGS-N-HARMONY ▲* #1.7HLESS 5539-RELATIVITY GD 98/15 981 E. 1999 ETERNAL                    |      |
| 15 (         | 4 1           | 16  | 19     | BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98) ANOTHER LEVEL  | 3    | 71    | 64   | 62           | 38     | MINOY MCCREADY ▲ 81/A 66866 (10.59/16.98) TEN THOUSAND ANGELS                                     | 3 4  |
| l            | EWb           | .   | . 1    | * * * HOT SHOT DEBUT * * *  SOUINDTRACK GUZZ TONS TON STANDARD TO SERVE GRID GRID GRID GRID GRID GRID GRID GRID  | 16   | 72    | 59   | 61           | 40     | BROOKS & DUNN ▲ ARISTA 18810 (10.99/15.98) BORDERLINE   | 1    |
|              |               |     | 1      | The state of the s |      | 73    | 81   | 118          | 3      | VARIOUS ARTISTS POWER OF LOVE 16 GREAT SOFT ROCK HITS   | 3 7  |
| 17) 1        |               | 28  | 49     | JEWEL ▲' ATLANTIC 82700340 (10 98/15 98)  PIECES OF YOU  | 17   | -     | 67   | 53           | 9      | MONOY 6803 (10 981 5.98) FOWER OF LOTE 10 GREAT SOFT ROCK THIS                                    | ,    |
| 18) 2        |               | 32  | 21     | AALIYAH ● BUACKGROUNG 92715WG (10 98716.98) ONE IN A MILLION   | 18   | 74    | -    |              |        | MOTHUGSBEF JAM \$33539*MERCURY (\$0.98 EQ16.98) 1. PLULG. S. TRUE'S HUMBLY UNITED GATHERIN' SOULS | . 2  |
| 19) 2        |               | 46  | 29     | THE WALLFLOWERS ● INTERSCOPE 90065 (10 99/16 99) ■ BRINGING DOWN THE HORSE   | 19   | 75    | 72   | 76           | 19     | FIONA APPLE ● CLEAN SLATEWORK 67439(EPIC (20.96 EQ) 6 96)   TIOAL                                 |      |
| 20 1         | 6 1           | 15  | 46     | 311 ▲ CAPRICORN 942541/MERCURY (10.98 EQ16.98) 311   | 12   | 78    | 75   | 70           | 106    | BUSH ▲* TRAUMA 92533.INTERSCOPE (10 98/15 98) IIII SIXTEEN STONE                                  |      |
| 21) 2        | 5 3           | 31  | 10     | VARIOUS ARTISTS ● ARISTA (8943) (10.9617.96) ULTIMATE DANCE PARTY 1997   | 21   | 77    | 69   | 86           | 62     | TRACY CHAPMAN A 1 ELEKTRA 61850/EEG (10.98/16.98) NEW BEGINNING                                   | 1    |
| 22 1         | 7 1           | 13  | 16     | KENNY G ▲* ARISTA 18935 (10.99/16.98) THE MOMENT   | 2    | 78    | 87   | 110          | 37     | MAXWELL ● COLUMBIA 66434 (10:66 EQ:16 96) III MAXWELL'S URBAN HANG SUITE                          | 4    |
| 23 1         | 8 2           | 23  | 9      | FDXY BROWN VIOLATOROEF JAM 533684*(MERCURY (10 96 EQ16 96) ILL NA NA   | 7    | 79    | 65   | 50           | 8      | VARIOUS ARTISTS DR. DRE PRESENTS THE AFTERMATH  | 1 6  |
| 24) 3        | 1 3           | 35  | 12     | BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98) THE OAY  | 6    | 80    | 73   | 68           | 39     | GEORGE STRAIT & MICA 11428 (10.98/16.98)  BLUE CLEAR SKY  | , ;  |
| 25 2         | 0 2           | 21  | 11     | SOUNDTRACK . REAVIS AND BUTT-HEAD DO AMERICA   | 20   | _     | -    | -            | -      |   | +-   |
| 26 3         |               | 34  | 25     | GEFFEN 29002 (10.9876 98) BEAVIS WIND BUTT-FIEAD DO AMERICA  SUBLIME   GASQUINE ALLEY (14134MCA (10.9876 98)  SUBLIME  | 26   | 81    | 70   | 71           | 17     | JOHN MICHAEL MONTGOMERY ● WHAT I DO THE BEST  | 1 3  |
| 27 2         |               | 18  | 10     | SNDOP DOGGY OOGG DIATH ROW 90038***NTERSCOPE (10.9926-98) THA DOGGFATHER   | 1    | 82    | 79   | 97           | 9      | ♣ NPG 54982/EMI (22.99/34.98) EMANCIPATION  | 1 1  |
| 28 2         |               | 29  | 17     | SHERYL CROW A MAIN SHOSS (10.99/16.99) SHERYL CROW   | 6    | 83    | 88   | 83           | 12     | E-40 ● SICK WID IT 41591/INE (1) 98/16 980 THA HALL OF GAME                                       | E -  |
|              |               | 23  | 38     |  |      | 84    | 78   | 74           | 9      | MOBB OEEP LOUG 66992*/RCA (10.98/16 98) HELL ON EARTH   | 1    |
| 29 2         |               | 20  | 22     | DAVE MATTHEWS BAND A 90x 66904 (10 96/16.96) CRASH  VARIOUS ARTISTS A 200407 00x 1161 (10 96/16.96) BOCK IAMS WOL 2  | 10   | 85    | 89   | 98           | 12     | AZ YET LAFACE 26034/ARISTA (10.98/15.96) AZ YET   | r 6  |
| 30 0         |               |     |        |  | -    | 88    | 99   | 125          | 11     | LUSCIOUS JACKSON GRAND ROUG 35534/CAPITOL (1098/1598) FEVER IN FEVER OUT                          | r 8  |
| 31 2         |               | 24  | 19     | NEW EDITION ▲ MCA 11480* (10.9816-98) HOME AGAIN   | 1    | 87    | 82   | 79           | 35     | SOUNDGAROEN & A&M 540526* (10.98/16.98) OOWN ON THE UPSIDE  | : 1  |
| 32 3         |               | 47  | 9      | TONY TONI TONE ● MERCURY 534250 (10.98 (g/16 98) HOUSE OF MUSIC  | 32   | (BD)  | 109  | 116          | 8      | VARIOUS ARTISTS POLYDOR 535877/MAM (10 98/16:98) PURE DISCO                                       | 1 8  |
| 33 2         | 4 2           | 22  | 13     | VAN HALEN WARNER BROS. 45332 (11.5017.98) BEST OF VOLUME 1   | 1    | 89    | 80   | 59           | 12     | VARIOUS ARTISTS ● MTV PARTY TO GO — VOLUME IO   | -    |
| 34 2         |               | 17  | 12     | ALAN JACKSON ARISTA 18813 (10 98/16 98) EVERYTHING I LOVE  | 12   |       |      |              |        | 10 MM 1 801 (1 66 (11 96)6 96)  | _    |
| 35 3         | 7 3           | 39  | 15     | MARILYN MANSON ▲ NOTHING 90096/INTERSCOPE (10.98/16.98) ANTICHRIST SUPERSTAR   | 3    | 90    | 90   | 88           | 14     | KORN ● IMMORTAL 67554/5PIC (10.98 EQ16.98) UFE IS PEACHY  | _    |
| 36 3         | 5 3           | 36  | 8      | ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!   | 25   | 91    | 103  | 94           | 20     | DO OR OIE ● RMF-A-LOTINGO TRYSE 42058/VIRGIN (10.98/15.56) PICTURE THIS                           | \$ 2 |
| 37 3         | 8 3           | 38  | 18     | CAKE ● CAPRICORN 532867/MERCURY IS 98 EQ/12 96/ IIII FASHION NUGGET  | 37   | 92    | 76   | 56           | 16     | NIRVANA ▲ DSC 25105/GEPTEN (10.96/16.98) FROM THE MUOOY BANKS OF THE WISHKAH                      | 1    |
| 38) 4        |               | 60  | 15     | GINUWINE 550 MUSIC GROSSEPIC (10 90 EQUID 99) IIII GINUWINE THE BACHELOR   | 38   | 93    | 101  | 111          | 15     | JOHNNY GILL • MOTOWN 530646 (10:98/16:98) LET'S GET THE MDOO RIGHT                                | 1 3  |
| 39 4         | 1 4           | 40  | 13     | WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRICRITY (10.98/16.98) BOW COWN   | 2    | 94    | 83   | 93           | 5 -    | SOUNOTRACK EPIC SOUNOTRAX 67910/EPIC (10.98 EQ17.98) JERRY MAGUIRE                                | E 8  |
| 40 3         | 3 2           | 26  | 17     | SOUNDTRACK ▲ EASTWEST 61951*6EG (11.99/17.98) SET IT OFF   | 4    | 95    | 86   | 78           | 43     | BRYAN WHITE A ASYLUM 61880YEG (10.96/15.96) BETWEEN NOW & FOREVER                                 |      |
| 41) 5        | _             | 92  | 5      | THE CARDIGANS STOOMOUN SESSITIMERCURY (10 98 EQUE 99) IIII FIRST BAND ON THE MOON  | 41   | 96    | 105  | 100          | 40     | RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ.76 98) EVIL EMPIRE                               | _    |
|              | -   -         | 42  |        |  |      | 97    | 74   | 57           | 12     | THE BEATLES APPLE 34451-YCAPTOL (19 9820.98) ANTHOLOGY 3  | _    |
| 42 3         |               |     | 81     |  | 12   | 98    | 93   | 89           | 38     | THE CRANBERRIES ▲* SUNIO 524234* (10.98/16.98) TO THE FAITHFUL DEPARTED                           | _    |
| -            |               | 80  |        | BECK ● DGC 24823*/GEFFEN (30 96/16 96) ODELAY  |      | 99)   | NE   |              | 1      | JAMIROQUAL WORK 67903EPIC (10 98 EQ16.98) TRAVELING WITHOUT MOVING                                |      |
| 44 4         | -             | 44  | 8      | WARLOUS ARTISTS OF ATH FOW SOLF TOPRODUTY (12 SEC22 SEE OEATH ROW GREATEST HITS  | 35   |       | 91   | 77           | 110    | GARTH BROOKS ▲* CAPITOL NASHINLE 29689 (10 9015.98) THE HITS                                      | _    |
| 45 5         |               | 51  | 10     | LIL' KIM ● UNDEASING BEAT 92733*/AG (10.59/16.98) HARO CORE  | 11   | 100   | -    |              |        |   | -    |
| 46 3         |               | 25  | 17     | CLINT BLACK ▲ RCA 66671 (10 98/16.98) THE GREATEST HITS  | 12   | 101   | 84   | 75           | 49     | FUGEES ▲¹ RUFTHOUSE 67147*/COLUMBIA 110.96 EQ16.96) THE SCORE                                     |      |
| 47 4         |               | 48  | 67     | GARBAGE ▲ ALMO SOUNDS 80000P/GEFFEN (10.98)16 98)  GARBAGE   | 20   | 102   | 94   | 84           | 68     | MARIAH CAREY A* COLUMBIA 66700 (10.98 EQ746.98) OAYOREAM  |      |
|              |               | 41  | 13     | JOURNEY ▲ COLUMBIA 67514 (10.98 EQ16 98) TRIAL BY FIRE   | 3    | 103   | 126  | 199          | 3      | SOUNDTRACK PHILIPS 454710POLYGRAM CLASSICS (10.98/16 96) SHINE                                    |      |
|              | EW)           | •   | 1      | SOUNDTRACK RCA VICTOR 68746 (23 98/34.96) STAR WARS: A NEW HOPE  | 49   | 104   | 96   | 81           | 30     | QUAD CITY DU'S • QUADRACCUMDING BEAT 82905-YAG (10.59016-98) GET ON UP AND DANCE                  |      |
| 50 4         | 3 4           | 43  | 33     | METALLICA ▲ 1 ELEXTRA 619231/EEG (10.96/16.98) LOAO  | 1    | 105   | 104  | 99           | 65     | ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98) THE GREATEST HITS COLLECTION                            | 1    |
| 51 4         | 0 2           | 27  | 11     | MO THUGS FAMILY ▲ NO THUSS 1561*/RELATIVITY (10.38/16.58) FAMILY SCRIPTURES  | 2    | 106   | 111  | 124          | 21     | 112 ● BAD BOY 73009/495TA (10.98/15.56) 112   | 2 3  |
|              |               | 37  | 10     | ROD STEWART WARNER BROS. 46452 (11.98/27.98) IF WE FALL IN LOVE TONIGHT  | 19   | 107   | 102  | 102          | 12     | GHOSTFACE KILLAH ● BAZOR SHARHEPIC STREET 67725*(EPIC (10.98 EQ.16.98) IRONMAN                    | 1 2  |
| 52 4         | 4 3           | 3/  | 10     |  |      |       |      |              |        |   |      |
| 52 4<br>53 5 |               | 63  | 4      | SOUNDTRACK REVOLUTION 24586/WHERE BYOG. (11.96/17.98) MICHAEL  | 53   | (108) | 140  | 186          | 6      | TELA SURVE HOUSE 1555/HELATIVITY (10:39015:390) PRECE OF MIND                                     |      |

Acres with the greatest sales gains this week. 

# Recording Industry Assoc Of America (RIAA) conflication for sales of 500,000 album units (250,000 for EP). 

# RIA conflication for pripage of a real business (P is available, the data tage prices, and CD pieces for WEA and SMM blacks, are suggested first. Tage prices makes (EQ, and staffs CD prices, less equal-specific prices, which are specified from wholesale prices, Constant Produce Confirmation of the America Confirmat

| WEEK           | UAST | 2 WKS<br>AGO | WKS. ON<br>CHART | ARTIST USEL & NUMBER OF STRIBUTING LABEL OSUGGESTED LIST PRICE OF EQUIVALENT FOR CASSETTECT  | PEAK     | THIS  | WEEK | 2 WKS | WKS ON<br>CHURT | ARTIST LUBEL & NUMBER VERSTREADTING LARGE, (SUGGESTED LIST PRICE ON EQUIVALENT FOR CASSETTECT)               | NOT SHOW |
|----------------|------|--------------|------------------|--|----------|-------|------|-------|-----------------|--|----------|
| 110            | 97   | 97           | 21               | OUTKAST ▲ LAFACE 26029*WRISTA (IQ 90/16-90) ATLIENS  | 2        | (155) | 147  | 191   | 95              | ORIGINAL BROADWAY CAST ● DREAMWORKS 50003/GEFFEN (22 98/32 96) RENT  | 19       |
| 111            | 120  | 130          | 25               | POE   NOODEN 92605/NG (10 19215.93)  | 19       | 156   | 147  | 172   | 4               | LOCAL H ISLAND 524202 (6.99)14.50) (58) AS GOOD AS DEAD  | 14       |
| 112)           | 131  | 151          | 12               | BETTER THAN EZRA SWELLELBYTRA 61944*SES (10 SU/16-SU FRICTION BABY   | 64       | (157) | 116  | 175   | 61              | DC TALK ▲ FOREFRONT 25140 (10.90/16.90) JESUS FREAK  | 16       |
| 111            | 366  | 122          | 74               | COLLIN RAYE ▲ EFIC 67033 (10 90 EQ/15.90) I THINK ABOUT YOU  | 40       | 158   | 143  | 131   | 53              | LA BOUCHE ▲ RCA 66759 19 98/15:908 SWEET DREAMS  | 2        |
| 114            | 116  | 95           | 45               | "WEIRD AL" YANKOVIC A ROOKN ROLLSCOTT GHOS. 75500 PLL HIS DAY (10 95) S. 91) BAD HAIR DAY  | 19       | 158   | 149  | 116   | 95              | CHRIS ISAAK REPRISE 46325/W/AMER BROS. (10 39/16 58) BAJA SESSIONS   | 3        |
| 115            | 55   | 95           | 23               | NATALIE MERCHANT A' EUXTRA 61745/EEG (10.96/16.98) TIGERLILY   | 19       | 160   | 144  | 139   | 14              | PHISH ELEKTRA 61971/EEG (10.98/16.98) BILLY BREATHES   | 2        |
| 116            | 356  | 117          | 25               | ALICE IN CHAINS ▲ COLUMBIA 67703 (10 SG EG/16 98) UNPLUGGED  | 3        | 161   | 142  | 147   | 34              | VINCE GILL ● MCA 11422 (30.90/16.90) HIGH LONESOME SOUND   | 2        |
| 111            | 116  | 117          | 73               | FAITH HILL ▲ WARNER BROS. 45872 (10.96/16.98) IT MATTERS TO ME   | 29       | 162   | 165  | 166   | 57              | 2PAC ▲ INTERSCOPE SOCCOMPRIGNETY (10 5% 26 36) ME AGAINST THE WORLD  |          |
| 811            | 108  | 121          | 19               | JOHN MELLENCAMP . MERCURY 532896 (10.98 EQ 16.96) MR. HAPPY GO LUCKY   | 9        | 163   | 173  | 194   | 58              | ENYA &' REPRISE 46106/WARNER BROS. (11.9817.98) THE MEMORY OF TREES  | 9        |
| 119            | 129  | 152          | 35               | THE ISLEY BROTHERS ▲ T-NECK 524214/5LAND (10.19/16-96) MISSION TO PLEASE   | 31       | 164   | 179  | 187   | 58              | SOUNDTRACK ● LONDON 448295 (10.9806.98) BRAVEHEART   | 4:       |
| 120            | 92   | 82           | 21               | PEARL JAM ▲ EPIC 67500* (10.90 EQ:06.90) NO CODE   | - 1      | 165   | 153  | 143   | 62              | R. KELLY ▲* JNE 41579* (ID.59016 98) R. KELLY  |          |
| 121)           | 131  | 179          | 7                | BILL WHELAN CELTIC HEARTSEAT 82816/85 (11.98/17.95) TES RIVEROANCE   | 113      | (166) | NE   | WÞ    | 1               | 702 8N 10 530738*M010WN I8 98/16.951 (IIII) NO DOUBT   | 16       |
| 122)           | 141  | 142          | 38               | KIRK FRANKLIN AND THE FAMILY ◆ WHATCHA LOOKIN' 4   | 23       | 167   | 146  | 145   | 21              | TRAVIS TRITT WARNER BROS 46304 (10.98/16.98) THE RESTLESS KIND   | 53       |
| 23)            | 139  | 184          | 11               | G05F0 CINTRIC 72127 (9.9M/15 98)  THE ROOTS DGC 24972/GEFFEN (10.9M/16 98)  ILLADELPH HALFUIFE   | 21       | 168   | 159  | 140   | 31              | VARIOUS ARTISTS ● 30 30 007 67532*COLUMBA (10 96 EQ16 96) SO SO DEF BASS ALL-STARS                           | 33       |
| 124            | 114  | 136          | 10               | NO MERCY ANSTA 18941 (10.98) 5.991 III NO MERCY  | 114      | 169   | 178  | -     | 12              | SHAWN COLVIN COLUMBIA 67119 (10 98 EQ16.98) A FEW SMALL REPAIRS  | 35       |
| 125            | 113  | 120          | 8                | KEITH MURRAY INT 41999* (10.59)16-58) ENIGMA   | 39       | 170   | 132  | 133   | 13              | PHIL COLLINS ● FACE VALUE 82949/46 (10 9816 98) DANCE INTO THE LIGHT   | 7        |
| 126)           | 163  | 170          | 12               | VARIOUS ARTISTS OF WOW-1997: THE YEARS 30 TOP CHRISTIAN ARTISTS AND SONGS SPARKON \$1562 (1598) 7 981  | 71       | 171   | 166  | 180   | 83              | WHITE ZOMBIE ▲'  ESTITION 24600* (10.96)16 98)  ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION                 |          |
| 127            | 121  | 108          | 15               | MERRIL BAINBRIDGE UNIVERSAL 53019 (10.96/15.96) ISS THE GARDEN   | 101      | 172   | 155  | 161   | 33              | GLORIA ESTEFAN ▲ 69c 67283 (10.98 cq:16.98) DESTINY  | 2        |
| 128            | 124  | 137          | 9                | JULIO IGLESIAS COLUMBIA 67899 (10.96 EQ17 98) TANGO  | 93       | 173   | 169  | 167   | 52              | TRACY LAWRENCE & ATLANTIC 82856/40 (10 96/15 98) TIME MARCHES ON   | 25       |
| 129)           | 145  | 153          | 10               | DA BRAT   SO SO DEF 67813**COLUMBIA (10.98 EQ/16.98)  ANUTHATANTRUM  | 20       | 174   | 168  | 157   | 30              | SAMMY KERSHAW WERGURY ANSWILLE \$28893 (ID 98 EQ.16 98) POLITICS, RELIGION AND HER                           | 11       |
| 130            | 112  | 119          | 43               | STONE TEMPLE PILOTS A TINY MUSIC SONGS FROM THE VATICAN GIFT SHOP  | 4        | 175   | 143  | 126   | 17              | SOUNDTRACK ● PLAY-TONE (EPIC SOUNDTRAX 67829 (EPIC (10 98 EQ) 17 98) THAT THING YOU DO!                      | 2        |
| -              |      | -            | _                | * * * PACESETTER * * *   | Н        | 178   | 177  | 174   | 12              | REPUBLICA DECONSTRUCTION 66899/RCA IS 98/13 98/25 REPUBLICA  | 15       |
| 131)           | 198  | -            | 27               | SOUNDTRACK • REPRISE 46360 WAINER BROS. (1), 98/17 981 PHENOMENON  | 12       | 177   | 150  | 156   | 36              | PATTY LOVELESS ● EPIC 67269 (10 98 EQ/15 98) THE TROUBLE WITH THE TRUTH                                      | 81       |
| 132            | 127  | 149          | 16               | TRACE AOKINS CAPITAL NASHMUS 37222 (10 SG1 6 9D) BB DREAMIN' OUT LOUD  | 116      | 178   | 164  | 173   | 14              | VARIOUS ARTISTS QUALITY 6750 WARLOOK (12 96/16 98) DANCE MIX U.S. A. VOL. 5                                  | 10       |
| 133            | 123  | 101          | 11               | TERRI CLARK MERCURY NASHWILLE 532879 (10.98 EQ/16 98) JUST THE SAME  | 58       | 179   | 154  | 144   | 23              | SOUNOTRACK & MRAMAL 162047/HOLLYWOOD 110 9817 981 THE CROW: CITY OF ANGELS                                   | 8        |
| 134            | 117  | 113          | 13               | MARY CHAPIN CARPENTER ● A PLACE IN THE WORLD   | 20       | 180   | 165  | 155   | 5               | VARIOUS ARTISTS EMI-CAPITOL 54555 (10 98) 6.98) LUV COLLECTION: MOVIE LUV                                    | 15       |
| 135            | 125  | 105          | 49               | AGAM SANDLER A WHAT THE HELL HAPPENED TO ME?   | 18       | 181   | 183  | -     | 5               | CHAKA KHAN REPROCESSAGAMARER ERROR (10 9614-68) EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE                  | 8        |
| 36             | 136  | 148          | 13               | GARY ALLAN DECCA 11482/MCA (10.98/15.98) TER USED HEART FOR SALE   | 136      | (182) | RE-E | NIRY  | 2               | TRICKY ISLAND 524302 (10 980 16 96) TEST PRE-MILLENNIUM TENSION  | 14       |
| 137            | 107  | 91           | 11               | THE PRESIDENTS OF THE UNITED STATES OF AMERICA ●  COLUMBIA 67577* 130 96 0076 900  | 31       | 183   | 187  | 185   | 6               | TRACY BYRD NCA 11485 (10 98/16 98) BIG LOVE  | 12       |
| 138            | 130  | 158          | 8                | MARK CHESNUTT 00004 11528/MCA (10 Se)16 98) GREATEST HITS  | 130      | 184   | 175  | -     | 16              | SOUNDTRACK   ◆ A&M 540384 (7.9911 98) EMPIRE RECORDS   | 6        |
| 139            | 122  | 109          | 29               | NAS & COLUMBIA 67015* 130 98 00/16 980 IT WAS WRITTEN  | 1        | 185   | 158  | 128   | 9               | BARRY MANILOW ARISTA 18809 130.98/16 980 SUMMER OF '7B   | 8        |
| 140            | 119  | 106          | 39               | HOOTIE & THE BLOWFISH & MUMIC BARROWS (10 90) FAIRWEATHER JOHNSON  | 1        | 186   | 184  | 197   | 21              | ROBERT MILES DECONSTRUCTION 1893QVARSTA (10 5915-98) DREAMLAND   | 5        |
| 141            | 110  | 103          | 19               | R.E.M. A WARRER BROS 46320* (10.0816-98) NEW ADVENTURES IN HI-FI   | 2        | 187   | 167  | 163   | 70              | TIM MCGRAW ▲* CURS 77800 (10.98/16.98) ALL I WANT  | 4        |
| 142            | 137  | 138          | 33               | BRYAN ADAMS ◆ ASM \$40551 (10.9616.96) 18 TIL 1 OIE  | 31       | (188) | NE   | нь    | 1               | DUNCAN SHEIK ATLANTIC 8280'9/4G (10 98/25-96) 20 DUNCAN SHEIK  | 18       |
| 143            | 118  | 114          | 17               | NATALIE COLE ● ELEXTRA 61946EEG (10 9816 98) STARDUST  | 20       | 189   | 156  | 135   | 61              | GARTH BROOKS A* CAPITOL NASHWILLE 32060 (10 98/16 98) FRESH HORSES   | 2        |
| _              |      |              | -                |  | _        | 190   | 170  | 147   | 61              | LL COOL J ▲ ' 0EF JAM 5238451MERCURY (10 98 EQ/17 98) MR. SMITH  | 20       |
| 144            | 128  | 115          | 21               | CEORGE WINSTON @   | 60<br>55 | 191   | 196  | -     | 12              | CURTIS MAYFIELD WARREN BROS 46346 (10.96) 10.96) NEW WORLD ORDER   | 13       |
|                |      |              |                  | DIACHO CRI 11 (REMINDICAMMET (10:46) p. 46)  | 134      | 192   | 199  | -     | 11              | FUN LOVIN' CRIMINALS (No 35703 (7 9th 12 9th) EE COME FIND YOURSELF  | 14       |
| 146            | 162  | 134          | 4                | VARIOUS ARTISTS (000 67429RCA (10 981 6.98) ALL THAT: THE ALBUM  PEGGY SCOTT-ADAMS MISS BUTCH 40003MARCH GRAS (10 981 6.98) BB HELP YOURSELF   | 147      | 193   | 181  | 178   | 18              | WHITE ZOMBIE ● GEFFEN 24976 (9.99,12.98) SUPERSEXY SWINGIN' SOUNDS   | 17       |
| 47)            | 151  | 107          | 17               | VARIOUS ARTISTS THE BEST OF COUNTRY SINC THE BEST OF DISNEY  | 107      | 194)  | RE-E | KTRY  | 18              | POINT OF GRACE WORD 67698 EPIC (10 98 EQ/15 98)  LIFE LOVE & OTHER MYSTERIES                                 | 41       |
| 149            | 157  | 182          | 7                | WALT DISNEY 60002 (10:00:16:00) THE BEST OF CODMITTED SING THE BEST OF DISNEY  RICHIE RICH GRUNDHUS 6:5000F JAN 533571-MISCURY 03:00:10:10 NO. SEASONED VETERAN  | 35       | 195   | 200  |       | 5               | ANDREW LLOYO WEBBER POLYBOR \$330649AM (17 98/1998) VERY BEST OF BROADWAY COLLECTION                         | 15       |
| 150            | 152  | 159          | 6                | B-LEGIT SICK WID' IT 41593/INE (ID 9815 98) THE HEMP MUSEUM  | 55       | 196   | 172  | 165   | 28              | PAUL BRANDT REPRISE 45180 WARNER BROS (10.98/16/98) THE CALM BEFORE THE STORM                                | 10       |
|                |      |              | _                |  | 46       | (197) | RE-E | NTRY  | 31              | STEVIE RAY VAUGHAN & OOUBLE TROUBLE & GREATEST HITS  | 3        |
| 51)            | 174  | 146          | 57               | THE CONTRACTOR OF THE CONTRACT | 127      | 198   | 171  | 168   | 13              | EPIC 66217* (10.98 EQ/16 98)  RUSTED ROOT MERCURY 534050 (10.98 EQ/16 98)  REMEMBER                          | 3        |
|                | 134  | 12/          | 12               | FUGEES RUFFROUSE 67904100LUMBN (7.98 EQ1) 981 BOOTLEG VERSIONS  MINT CONDITION PERSICENCE 5490290AM (10.9814 981 DEFINITION OF A BAND  | 76       | (199) | 1/1  |       | 18              | ENRIQUE IGLESIAS ▲ rowowsa osos (10 9913 99)  ENRIQUE IGLESIAS ▲ rowowsa osos (10 9913 99)  ENRIQUE IGLESIAS | 14       |
|                | 105  |              |                  | MINIT CONDITION PERSPECTIVE SASCERAM ([0.98/14 98] DEFINITION OF A BAND  |          | (123) | Kt-E | RIKT  | 15              | EMRIQUE IGLESIAS ▲ FONOVISA 0506 (10 59713 96) (20 EMRIQUE IGLESIAS  | 14       |
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#### BBC'S 'COUNTRY NIGHT' EXPECTED TO BOOST SALES

8:05 p.m.-2:30 a.m. "Country Night" has substantial retail backing, especially from the Virgin chain, which is among those supporters and participants that are confident the event will be of significant benefit to the still-patchy sales

performance of the genre here. Widely agreed to represent the most extensive exposure ever given to country music in a single TV event in the

U.K., "Country Night" included a special concert, filmed in a joint venture with U.S. cable channel TNN, at Nashville's Ryman Auditorium, featuring Clint Black, Alison Krauss, Martina McBride, Ricky Skaggs, and Faith Hill; the domestically produced docu-mentary "Song Roads," starring Kathy Mattea and Scottish folk singer/songwriter Dougie MacLean; and s live performance by Jerry Jeff Walker. Also featured throughout the

evening were a series of endorsem of the genre by country-loving British celebrities, presented under the banner "Talking Country."

"You get an initial benefit from [country events on U.K. television] says Simon Coe, product manager for Virgin Our Price. "Then when the tide goes down, you tend to get a higher watermark. This [event] has got to be beneficial in the long and short term, and if it's successful, the BBC will be tempted to do more."

The chain is supporting the event with a two-week display campaign run-ning Jan. 20 to Feb. 2 in all 71 of its Virgin stores. The "Country Night" title and BBC logo are being displayed on side panels, or "deckchairs," and at point-of-sale; some 16 titles are included in the promotion, among them current albums by Mattea, Krauss, Vince Gill, Mindy McCready, and BR5-49. At Tower Records' flagship store in London's Piccadilly, country music buyer Ruth Morris said at press time that the outlet was planning a display

rack of featured artists. "Any country show on mainstream television attracts interest," she says. "And it lasts for quite a while afterward."

HMV is also racking current country titles on the strength of the event. BBC Television's head of music programs, Avril MacRory, says, "We're very conscious that while country

music is far more popular [in Britain] than it used to be, there are still a lot of people with preconceived ideas about it. Without being proselytizing, we're trying to celebrate both the new performers like Alison Krauss and Vince Gill, who are resching a new audience, and reflect the tradition they came from. The key [was] to reproduce 6% hours that's a bit of s knees-up that people can enjoy and invite their

friends 'round.' "It's hard not to go over the top sbout this telecast," says Jeff Green senior director of international and new business development at the Nashville-based Country Music Assn. (CMA). "We're particularly grateful to Avril MacRory for her support of this project, and we believe it will maintain the strong interest level generated by the III K broadcast of thel 1996 CMA Awards, which drew over 2 million U.K. viewers and a 17 share just three months ago. U.K. record sales from the awards [exposure] increased significantly, and we're optimistic that [this event will generate even more retail activity. It's a landmark evening in

Brian Hughes, VP of programming at TNN, says of the Ryman concert special, "We've been talking for a long ime sbout doing something with the BBC. It's all blended together into what I think is an essential 80-minute special." The Ryman concert will subsequently be used by TNN as two separate editions of the channel's "Mo day Night Concert With Ricky Skaggs"

series.
"The lineup at this show will really resonate well with a U.K. sudience. Hughes adds, "and there's a real buzz here about the whole thing.

The venture won a significant acco lade when Parton, sn interview with whom launched the special, was selected for the cover of the current edition of popular consumer publication Radio Times. The venerable TV and radio listings magazine has an audited weekly ion for January-June 1996 of 1.406.417.

"We couldn't have wished for more. savs Iain Snodgrass, U.K. strategic marketing/sales manager at Parton's label, MCA, who hopes to see retail action on Parton's "Treasures" as well as on current albums by Gill and Reba McEntire. Snodgrass collaborated with BMG on press advertising to run in Sunday broadsheets on the morning

after the "Country Night" broadcast. "If we don't see similar results to CMA Awards], I'll be very disappointed "he says

Richard Wootton, of Richard Woot-

ton Publicity, which represents sever-al artists featured on "Country Night" and is publicizing the event, has lone wrestled with the profile problems of country music in the British market. "Like rap and heavy metal, it doesn't get played on British radio, because it has a high turnoff factor, but that's not the case on TV," he says.

Wootton cites the highly encouraging viewing figures for BBC2's cove sge of the 30th CMA Awards last autumn (Billboard, Oct. 26, 1996), which averaged 2.1 million viewers, a 50% increase over the previous year.

"The big albums that got the [CMA] awards did pick up," confirms Virgin's Coe, whose comments are echoed by Valerie George, buyer for country specialist retailer Bud's in Penge, south-

east London "The CMA show did make a difference," she says, adding that 85% of her store's business is mail order. "We were selling a lot of Shania Twain after that. ['Country Night'] looks like a fairly good mix of country. It'd be nicer if they put

in a few more of the newer artists Among such newer acts that Coe avs could benefit from their "Country Night" appearance is Arista's BR5-49 which has spent a considerable amount

of time in the IIK in recent months. The act performed "live" for the show at its celebrated home venue in Nashville, Robert's Western Wear, in a sequence featuring BBC presenter

and musician Jools Holland "The fact that they're putting all the sic out in one night is amazing," says BR5-49's Jay McDowell, snticipating the show. "It seemed like something they might do as a series over time. What's been nice is that country music has opened up to bluegrass, gospel, rockabilly, and straight honky-tonk, and it's nice that so many of those styles are represented in this night."



by Geoff Mayfield

NEW KIDS IN TOWN: Even in a business known for its uncertain few constants prevail. One is that developing artists usually have a hard time making progress during the fourth quarter, when familiar names rule the gift-shopping season. Another is that those newer talents have an easier time breaking through the pack when music store traffic gears down from holi-day bustle to non-holiday pace. Happily, the latter holds true again in these early days of 1997. The Cardigans, for example, have advanced more than 90 places over the

last three weeks on The Billboard 200. After scoring the largest unit increas on last week's chart, a boost that translated into a 92-52 lesp, the Swedish set rolls a 21% gain and advances to No. 41.

The fire started with the inclusion of the band's "Lovefool" in the movie The me Started wars the incasion or the dates "Lovetto" in the mines Somme J-Blief," one of the tracts that helped push that film's soundtrack as high as No. 2. Now, with video channels pushing "Lovefoo"—"It is the sixth-most-played video at MTV and the No. 8 clip at Vf1, according to Broadcast Data Systems—the song is heating up the Cardigans' on album. During the tracking week, which concluded Jan. 19, Mercury reports that "First Band On The Moon" advanced 20-6 st Wherehouse, 23-12 at the Wall, 54-37 at the Musicland Group, and 79-37 at the Wiz. Starting Saturday (1), the Cardigans will fan the flames with 30 North American concert dates, some as the headliner and some as the warm-up for Beck.

MORE, AND THEN SOME: The Cardigans are not alone. Other developing acts who make hay this week: the Wallflowers (26-19, a 23% gain), Ginuvine (48-38, a 5% gain), Drull (68-46, a 25% gain), Ginuvine (48-38, a 5% gain), Drull (68-46, a 25% gain), Donal Lewis (71-56, a 25% gain), Kevin Sharp (68-57, an 11% gain), Bloodhound Gang (68-62, a 26-64, a 26% gain), and Tela (140-108, a 23% gain). For all but Lewis, this week's chart positions represent new Billboard 200 plateaus.

ELLULOID SIZZLES: As noted here last week, soundtracks crackle during the first month or two of a new year. That contention is underlined this week on The Billboard 200 by the advance to No. 2 of the pricey "Evits" double set, the Hot Shot Debut at No. 16 of "Rhyme & Reason," and a splashy bow at No. 49 by a new recording from a 20-year-old film.

"Evita" moved on to an additional 219 screens during the tracking week.

At No. 3 on the box-office chart, its 923-screen tally is less than half the number of theaters held by each of the top two films, and it has by far the largest per-screen average of the top 40 films. The additional exposure helps the soundtrack con this week's Greatest Gainer trophy; the 21,500-unit increase pushes the soundtrack four places higher than its previous peak. Speaking of trophies, those won st the Jan. 19 Golden Globe Awards by Madonna and the film should advance its unit total even further on next week's chart, but probably not enough to dislodge the chart-topping No Doubt. No Doubt only suffers an 8% sales decline and leads "Evits" 143,000 units to 104,000. In addition to copping the Hot Shot Debut on both The Billboard 200 and

Top R&B Albums, the soundtrack to "Rhyme & Reason"-a film that will not be seen for more than a month—snags the No. 1 slot on the latter chart.
The album festures A Tribe Called Quest, Busta Rhymes, Mack 10, Tha Dogg Pound, E-40, KRS-One, and others. The documentary, which spotlights the careers of such rsp acts as Dr. Dre, 2Pac, Ice-T, the Fugees, Salt-N-Pepa, Heavy D, and Da Brat, is tentatively scheduled to hit theaters March 14.

Unless you live in a cave, you're aware that Friday (31) is the day that George Lucas' enhanced treatment of the original "Star Wars" invades screens. The hearty debut at No. 49 of the film's similarly beefed-up soundscreens. The hearty deout at No. 30 of the limit of an arms of the historic film's new life. While the new version of the film features improved special effects and scenes that were cut from the original, the soundtrack offers its own new tricks. For one, this album marks the first time that tracks are sequenced in the same order they were heard in the movie. It also includes compositions that were written for but not included in the film RCA Victor will also issue deluxe soundtracks for the second and third installments of the "Star Wars" series later this year when the new takes of those films make their debuts. The "Rhyme & Reason" album exceeds 47,500 units in its first week out,

hile the double-set "Star Wars: A New Hone" moves 22,000 units.

#### WILLIAM MORRIS AGENCY TO LAUNCH RECORD LABEL (Continued from page 6) agency." But he points out that agents

every respect.

"Nothing's been allocated yet," he says. The stumbling block that had to be overcome was potential conflict of interest-whether an agency that represents artists has the right to be a producer of music or other entertainment The American Federation of Television and Radio Artists (AFTRA), the radio and TV performers union, has prohibited talent firms from, say, producing TV shows that employ the actors and writers whom the agencies represent. or operating labels that record musis who are their clients. But in this case, according to Rosen

berg, the agency convinced AFTRA that it did not represent its musician clients in contract negotiations with their record companies, nor would it attempt to entice its clients to join the new label. For the most part, musical artists are represented by managers or attorneys in contract talks with labels. Because regulations limit agencies to 10% of clients' earnings, some of the larger firms have sought growth by

branching off into new businesses. Cre-

ative Artists Agency helped create

commercials for Cocs-Cols and bro-

kered a programming venture with some of the telephone companies But some observers wonder if this is a good time to start a label. A number of record companies have commenced in recent years-some begun by veteran record executives like David Geffen, Al Teller, and Walter Yetnikoff-and industry sources believe there may be a thinning of the ranks of musical and executive talent. Moreover, the music business is in a slump now, with album sales flat last year. "We think the music business is a

very healthy business," says Rosenberg. "It may have small growth now but it has grown tremendously in the past 20 years." Rosenberg says that the label "prob-

ably will focus on contemporary artists" and that outside executives will be sought to operate the company. "It will be a stand-alone business," he says. "It won't be run from within the are always on the lookout for new talent and that William Morris could "use its staff to find great new artists. He says the label probably will not be named after the agency.
William Morris, which has offices in

Beverly Hills, Calif., New York, Nashville, and London, employs more than 200 agents. The label venture has been spearheaded by Rosenberg and Walter Zifkin, the agency's COO. Rosenberg says they bave been working on the plan for more than a year.

#### AUSTIN. ARISTA REWORK DEAL (Continued from page 6)

Arista executive VP/GM Roy Lott agrees that the new relationship is mutually beneficial. "We've had an incredible amount of success with Dallas and expect to continue doing so as we move forward," he says

According to Lott, Austin's obligation to produce records for Arists spans the time spelled out in the original joint-venture deal. Additional terms of the evolving relationship, such as the final Rowdy roster, were being negotiated at press time.

Austin plans to take a cutting-edge spproach to signing acts at Rowdy. "If I know [consumers] want a certain sound. I want to be the first to bring it. to them," he says.

Austin quickly made s name for him self in the business as a hit-making pro-

ducer, scoring chart-toppers for platinum-certified R&B acts such as TLC, Boyz II Men, and Monica. He furthered his diverse creative reputation by producing for pop stars such as Michael Jackson, Madonna, and Bjork and rockers such as Mick Jagger. Austin created Dallas Austin

Recording Projects, his production company, in 1989 and had early success with 1991's "Iesha" by Another Bad Creation and "It's So Hard To Say Goodbye To Yesterdsy" by Boyz II Men, both of which were No. 1 R&B

hits for Motown.

When Rowdy was founded in 1993, it was initially run through a single office at Arista-distributed LaFace. Austin was offered a joint-venture deal with Arists a year later.

#### PARADIGM EXPANDS VIA LABEL, WEB SITE ACQUISITIONS (Continued from page 6)

million private placement overseen by D.H. Blair, which is also said to be the lead underwriter for the planned stock

McPartland declined to comment on the press reports about the stock

offering He did say that the acquisition of Big Deal fits into the company's core strategy. "We wanted a record group, which can serve as a very hospitable bome or a greenhouse, if you will, for the development of like-minded labels," he says. "We want labels with good A&R capabilities but (which) are not well capitalized, so we can help them grow.

McPartland saya Big Deal owners Dean Brownrout and Dave Wolin share Paradigm's philosophy. "Both have very good management credentials." he says. The two have been named co-

presidents of PAL. Brownrout says that PAL is planning to release more than 30 albums this year. Initial Big Deal titles include a new album from Shonen Knife, which was produced by the Robb Brothers: the sophomore album from Hanna Cranna, which will be produced by former Badfinger member Joey Molland; and an album from the Gladhands, which was produced by Wes Lachot.

This spring, Evil Teen will release an album by the New York-based band X25, formerly known as Xanax 25. Current Big Deal releases include an album by the Wondermints.

Until now, Paradigm Records and Big Deal have concentrated on the alternative rock genre. But Brownrout says that the label will diversify into the electronic realm and mine the ambient, drum'n'bass, and jungle genres. The first releases will be a th volume compilation series titled the Promised Land

Brownrout says he and Wolin are looking through the indie-label community for possible acquisitions or joint ventures. He says they are looking at "alternative rock, rock, dance, anything off the beaten track. We would be foolhardy to compete in the top 40 market. although we feel our acts can cross

Wolin says that, to a degree, PAL is already where it wants to be, "We think

#### **CD WAREHOUSE** (Continued from page 6)

over.

can compete with Best Buy and just be a music store."

For the nine months that ende Sept. 30, the company reports adjust-ed net profit of \$140,000 on \$3.5 million in revenue, compared with profit of \$104,000 on revenue of \$2.7 million in the same period the year before, says Doyle Motley, senior VP/CFO. Because the company has essentially been a franchiser, its revenue comes primarily from franchising royalties. Systemwide sales for all stores were \$26 million for calendar year 1996, up from \$20 million the year before

Kane will relinquish a day-to-day role in the company and concentrate on developing franchised stores internationally. He will also continue to be a CD Warehouse franchisee in the U.S. Jerry W. Grizzle is chairman, CEO, and president, Johnson and Grizzle have experience in restaurant franchising with the Sonic fast-food chain

The lead underwriter for the stock offering was Capital West Securities of Oklahoma City. In its first day of trading on Nasdaq, the stock ranged from \$4.75 to \$5.50 on volume of 359,100 shares. Its symbol is CDWI.

there will be a massive revival of good songwriting-based rock," he says. "If you start out with a good song, you

On the other hand, if "people want to listen to anything abstract or avantgarde, well we are going in that area as vell," adds Wolin.

While Paradigm plans to explore alternative distribution channels, it will also depend on traditional markets. But in going to retail, Paradigm will have a portfolio of distributors to take its product to retail: Big Deal will maintain its distribution through Caroline Paradigm Records and Evil Teen will

go through the Alternative Distribution Alliance; and Archive will be handled by Navarre.

McPartland says the appointment of ownrout and Wolin as co-presidents of PAL will allow him to concentrate on eveloping Paradigm's other businesses.

In acquiring SonicNet, Paradigm ans to expand its service. In Novem ber 1996, the second month after it was launched, the site, which includes an album review section and a chat room, had more than 230,000 hits, according to a company press release. McPart land says that through the development of new programs for the site and

a marketing initiative, Paradigm hopes to increase the traffic to the site.

He says that SonicNet will be a vehicle for the entire music industry to use for the marketing of developing artists. "Little, if any, of SonicNet will be used to exploit Paradigm's music," McPartland says. "We see ourselves as an expansion of SonicNet."

acquisitions. "We will be ready when

the music industry goes to direct deliv-

ery," he says. "In the meantime, we will

use SonicNet to incite sales of physical

goods." He notes that SonicNet

Wide Web site uses to allow visitors to browse when looking for music to buy. In other Internet-related activities, McPartland confirms that the company has entered into a relationship with the Microsoft Network to provide music McPartland adds that Paradigm is programming services. looking for other Internet-related Paradigm has also created a syndi-

already has a relationship with CDnow,

through the development of the Alter-

native Music Guide, which that World

cated radio show called "All Access" in a joint venture with Media America that focuses on cutting-edge artists in live performances.

#### STERN'S 'PRIVATE PARTS' GOING PUBLIC (Continued from page 10)

fastest-selling books in history, and we see no reason why the soundtrack al-

burn won't follow the same pattern Love him or hate him, Stern has always taken great care in creating his commercial products-and promotes them endlessly from his home station. WXRK New York.

His total involvement in his movie soundtrack album, which Rubin produced, is "sort of a fantasy realized," Stern says. The tune selection, he says, is a "treasure chest of great songs, half classic and half new," ering the 20 years of his career that the movie spans.

The track listing was still in the final planning stages at press time. But in addition to "Hard Charger," it will definitely include Cheap Trick's "I Want You To Want Me"; Deep Purple's "Smoke On The Water"; AC/DC's "You

Shook Me All Night Long," in a previously unreleased live version that the band will be seen lip-syncing to in the movie: Green Day's cover of the Kinks "Tired Of Waiting For You"; an as-yetuntitled collaboration between Stern (singing background vocals) and Rob Zombie; Marilyn Manson's "The Suck"; LL Cool J's "My Own Rule," featuring members of Red Hot Chili Peppers; Ozzy Osbourne and Type O Negative's cover of Status Quo's "Pictures Of Matchstick Men"; and Stern's own

Jackie Martling and Fred Norris Stern says that samples of his old air checks-"all my bad radio shows from

"Tortured Man," which was produced by the Dust Brothers and co-written by em, Stern, and his radio sidekicks,

early on"-will also be mixed into the soundtrack album. Vintage bits of his father Ben Stern's singing and his own recordings made as a child in his father's studio will also be incorporated and will be available exclusively on the album "I tried to be open-minded when

utting the soundtrack together," adds Stern. "Obviously, I'm a big Porno For Pyros fan and [a fan of] White Zombie and Marilyn Manson and Ozzie and the other artists. Some of the classic tunes are tunes I've played on the radio-and I took a counte of great ones.

"But I love new music," Stern continues. "Even when the station I'm on [in New York] was classic rock, I wasn't really high on it. I'm just so turned on by today's music-which is better than the shit I grew up with! It's so creative right now, with so many good bands like the ones who are cooperating with the album. So it's going to be a fun album, and the music complenents the movie. I'm really thrilled."

Thrilled, too, is Zombie, a Stern listener since 1985-the same year he formed White Zombie in New York. "It's extra cool, because we're doing the track together," says Zombie, who wrote his soundtrack song over the phone with his regular collaborator,

Charlie Clousser of Nine Inch Nails. Stern adds that the Zombie/Stern collaboration may eventually be made into a videoclip, with Zombie directing. Already lensed is a Liz Friedlanderdirected video for "Hard Charger"; it and the single go out early this month

Gold says, with the single aimed initially at alternative and rock formats. According to Stern, some programmers have already heard the track. "They say it's as important as the new U2 track at modern rock," he says, "and that with Jane's Addiction being

re-formed, it's a big deal." Of course, he plans on playing it and other tracks on his own show and can surely expect additional support from his syndication partners, at le

At alternative station KOME San Jose, Calif.—where Stern reached No. 1 in the fall ratings book-operations manager Ron Nenni says the station is so excited about the movie and soundtrack that it is planning a major promotion to bring Stern to San Francis-

co for a premiere screening. "He drew 13,000 at the Virgin Megsstore here when he did a book-sign tour, when they only expected 5,000, says Nenni. "So we're confident that if he came for a premiere, it would be a tremendous success. The movie will be huge, and we're very excited to hear the soundtrack, since he's a huge fan of our

music format and has selected some of the most important bands for it. Stern will travel the country to promote the movie and album at radio and elsewhere, says Gold. "There will be all with the initial packaging of the album itself. Of the first million copies pressed, 600,000 will front the movie's promotional one-sheet graphic showing a nude Stern dwarfing the New York skyline, but with his private parts hidden by the Empire State Building.
This "key art." Gold adds, will

become the perpetual cover graphic after selling-through the remaining 400,000 one-time-only copies, which will feature in equal numbers three "outrageous" alternative covers. The multiple-cover scheme is modeled after the release last year of the paperback version of "Miss America. Meanwhile, a fifth cover version of

the album will be promo-only and have hands strategically placed to cover Stern's private area. Inserted into one copy of the first million issued will be a certificate entitling the bearer to a solid-gold version of the CD, to be delivered to his or her home in a Brink's armored truck. Additional promotional and merchandising plans have not been finalized, but Gold says that in the first week of release, Stern will call retailers during his radio show to check on their commitment to the project.

Also still being finalized are plans for a premiere in New York on either Feb. 27 or 28; it will include live performances by soundtrack artists. In the meantime, Stern promi

will be visible everywhere, including on the Jay Leno and David Letterman talk shows, where he will promote the film and soundtrack

#### FOX PLANNING START-UP OF KID-VID LABEL (Continued from page 6) for television, plus "an open door" to keting campaign are Beetleborg toys

future projects DeLellis thinks the agreement will raise Fox Home Entertainment from

the lower depths to the "upper tier" of kid-vid. "It pretty well establishes us in the broader range," he says. "It's going to increase our percentage. What level we're going to find out." Its kid-vid sales lag well behind Disney's, but DeLellis claims some recent

successes: More than 5 million copies of three "Goosebumps" titles and more than 1 million each of the Dr. Seuss and Wallace & Gromit series. Saban likely will benefit even more

nger to retail, it first distributed through PolyGram Video, then moved to WarnerVision, only to be abandoned by WEA, which briefly took over the label after WarnerVision shut down early last year. Saban's biggest cassette hit, the Mighty Morphin Powe Rangers series, sold an estimated 15 on units, but the last entries were considered disappointments.

Fox Home Entertainment reportedly will attempt to breathe new life into Power Rangers, perhaps under a different name. A second Power Rangers movie, from Fox Film, is scheduled for theatrical release in March

The studio earlier took a financial stake in Saban, which in turn has been pumping out programs for Fox Kids Network. One of the newer arrivals is "Beetleborgs," watched by more than

2.5 million children a week. DeLellis plans to release a "Beetleborgs" feature, created from several TV episodes, March 18 at \$14.98 suggested list. It will carry a minimum advertised price of \$9.98; retailers who promote the title below MAP can lose co-op advertising dollars. Tied in to the marfrom Bandai and a music video DeLellis counts on Saban to provide direct-to-video titles that Fox Home Entertainment will need to fully compete against industry leader Disney. Titles such as "Aladdin And The King Of Thieves," which shipped an estimated 10 million cassettes, have shown legting sales strength

Saban will produce the initial direct entry, a cartoon prequel to Universal Studios Home Video's 1995 direct-tosell-through title, "Casper." Next year should see the video release of the first animated feature produced on the Fox Film lot, "Anastasia," which is due in

theaters next fall. Despite what appears to be a crowded kid-vid market, DeLellis believes

there's plenty of room for more, provided "we take our time and do it right."

#### ZAP MAMA'S 3RD IS '7' (Continued from page 76)

The European tour kicks off Feb. 27 in Germany and will take Zap Mama to the Netherlands, England, France, Switzerland, Italy, and Belgium. Zap Mama will play theaters, col-

leges, and some clubs in the U.S. March 18-April 27, before returning to Europe for shows in Italy, Spain, Turkey, Portugal, and Israel.

Additional tour dates are possible for the summer in the U.S. and fall in Europe, executives say. The group is booked by International Music Net-

Assistance in preparing this story was provided by Paul Sexton in London. kinds of incredibly crazy stuff celebrating the launch," he says, starting





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DISC MAKERS

DON JEFFREY

## ALL-STARS BELT BIG HITS FOR VH1 BROADCAST EVENT

sbout the experience of playing a gala concert of rock evergreens in October to help raise money for the City of

Hope Center and Hospital.
On March 8, VH1 will broadcast the entire, unedited City Of Hope/All-Star Garage Band show in what will be the only airing of the event. The broadcast, to be simulcast on radio (via a distributor to be announced), will provide further fund-raising support for City of Hope with telethon-style breaks between the songs. Viewers will be encouraged to make donstions to the nonprofit medical and research center via a toll-free line donsted by Ticketster. Those who donate \$20 or more will earn a limited-edition All-Star Garage Band T-shirt designed by Tommy Hilfiger and a copy of the VH1

"Big '80s" compilation CD. cording to City of Hope as VP Scott Goldman, the original VH1 All-Star Garage Band event-with 1,600 attendees paying as much as \$5,000 per ticket—helped raise \$4.8 million for the Duarte, Calif.-based organization. Goldman predicts that the fund raising surrounding the concert broadcast will take that amount to well over \$5 million. The concert was held Oct. 16 as part of the City of Hope Spirit of Life Award benefit dinner, at which VH1 president John Sykes was honored with the 1996 Spirit of Life award for his efforts on behalf of City of Hope (Billboard, Nov. 16, 1996).







artist's rendering at top, performed at an October fund-raiser to assist the City of Hope. The event, which will be broadcast March 8 on VH1, included perfor mances by Bryan Adams and John Mellencamp, left, and Sheryl Crow and Ed-

industry fund raising to an entirely new level." Goldman says, "He opened doors within his organization, with artists, and with merchandising that "John Sykes has taken our music were never open to us before."

Sykes says the All-Star Garage Band show generated so much publicity in October that "the phones at VH1 were ringing off the hook with people asking for video copies of the concert.

"We thought it would be a fun night, with a lot of great artistic collsborations," Sykes adds, "but it turned out to be so much more. It was a real one-time

evening with so many magic moments. Besides Crow belting out "Bitch," the concert festured several artists switching off on lead vocals. Adams and Mellencamp teamed on "I Fought The Law," Henley hollered "In The Midnight Hour," Etheridge romped through "Stay With Me," and Winwood sailed through his classic hit with the Spencer Davis Group, "Gimme Some Lovin'," with the entire band-which through the night included Bon Jovi guitarist Richie Sambora and trumpeter Jim Price as well as a rhythm section of Me'Shell Ndegéocello on bass and Narada Michael Walden and Max Weinberg on drums

The set also featured Keys blowing on "Tequila," Mellencamp singing lead on "Gloria," Adams on "C'mon Everybody," Rich on "Get Ready," Sambora on "Get Back," and Winwood on "Shotgun," as well as soulful duets of Crow and Winwood on "When Something Is Wrong With My Baby" and Henley and Winwood on "Hold On, I'm Coming.

The indefatigable Winwood provided the most impressive performances of the night, according to several participants, including Mellencamp, "Everyone would have to agree that the most talented person on that stage was Steve Winwood," be says. "You think his voice sounds great on record? It's nothing like

and he carries himself so well, with such confidence. To see a guy 10 years older than me act like such a profe still so excited was inspiring."

Rich holds a similar feeling for Mel-lencamp, saying that the night was an onor and a thrill, "especially singing with John. I've followed him for about a hundred years but have never had the opportunity to work with him or even chat. If that band ever happened again, I'd love to do it '

Sharing such anecdotes from the concert on VH1 will be "Late Show" music guru Paul Shaffer, who was the musical director for the All-Star Garage Band and will serve as the broadcast program's host. Long reluctant to participate in any supergroups or ad-hoc collaborations, Mellencamp says the All-Star Garage Band experience was surprisingly fun-thanks to Shaffer and the low-key, check-yourego-st-the-door stmosphere.

"No one was trying to prove them-selves—everyone was real lighthearted." Mellencamp says, "And it all raised a lot of money. That's the important thing.

Sykes says much of the credit for the \$5 million generated for City of Hope through VH1 goes to the participating musicians. "You can never raise enoug money for such a wonderful hospital and research facility. And the concert showed that these artists really care about contributing to such important causes, about taking the time to give something back."

#### STORES EAGER FOR LIVE'S NEW SET (Continued from page 1)

out at modern rock radio with the first singles from their forthcoming albums. (U2's album, "Pop," comes out March 4.) U2's "Discotheque" is st No. 1 this week on the Modern Rock Tracks chart. Live's "Lakini's Juice" is at No. 3. People are really glad Live is back;

they've become a force to be reckoned " says Jane Purcell, PD st Columbus, Ohio, modern rocker WWCD. "It's interesting because they've always worshipped U2, and now they're fighting I 12 for prominence. It's a dead heat at this station."

"We're all reslly happy about the aggressive sound of the single. We think the harder-edged sound is work-' says Harmony House's DeLeon. ing," says Harmony House's DeLeon.
"Most people remember them from
that ballad on the last album, and this is the exact opposite."

"That ballad" would be "Lightning Crashes," the last radio single from 1994's "Throwing Copper," which has been certified six times platinum by the Recording Industry Assn. of America The label purposely picked "Lakini's Juice," which is by turns frenetic and dreamy, as the first track because it is so different from "Lightning Crashes." We felt it was the best introduction

to the album and to the band's music after being out of the music business for a few years," says Radioactive president Gary Kurfirst. "We have much safer songs on the album, but it was risky and adventurous." Of course, that adventure became

much more dramatic when KROQ Los Angeles began playing a leaked version of the single three weeks before its offi-

After the leak, Radiosctive had to readjust its plan, but the excitement over the single proved to the label that all the industry spew shout alternative music being over doesn't apply to Live. Such theories are of no concern to Live vocalist Ed Kowalczyk. "From my point of view, music isn't about fads and it's not about what the media has decided to make popular or push this sea-son," he says. "It's still about a really intimate relationship with the fans and the music and the band members."

"Secret Samadhi" takes its name from the yogic term for spiritual realization, and Kowalczyk knows it's a title that he'll have to explain over and over again. "I have no problem with that," he says. "Maybe I'll get tired of explaining it the 3,000th time, but until then, I'm fine. The spirituality continues with the

name of the first single, "Lakini's Juice." Lakini is a Hindu goddess of destruction who "eats up karma." says owalezyk. Such esoteric titles further fuel the

notion that the band takes itself way too seriously, but Kowalezyk doesn't care. "To me, it's like we were already er the top when we came out in 1991, so I'm not worried about people think-ing, 'There they go again,' " be says. 'It's a misconception that we've b trying to overcome, but the fact of the matter is these are very potent spiri-tual terms and expressions that have absolutely altered my perspective of life and the world and religion.

Then again, for all the thought that goes into Live's lyrics, it's fine with Kowalczyk if the words don't stand out, and instead just blend into the musical swirl. "We're always struggling to make the music s piece, something that lives and breathes on its own," he says. None of these songs sound written: they sound like they were little parts of us that were birthed." According to Kowalczyk, the

birthing process came much easier this "The songwriting process for this

record was really effortless and won-derful," he says. "We get just as intense on this album as far as the performance and the music as on our other records, but there's less effort involved. I think

that's just us writing better songs and getting older."

The songs were written while the band was on a seemingly endless tour to support "Throwing Copper," at the pers' homes in Pennsylvania, and in Jamaica, where the band spent a month coming up with new material. In addition to Kowalczyk, the band mem-bers are guitarist Chad Taylor, bassist Patrick Dahlbeimer, and drummer Chad Gracey.

The album reunites the band with producer Jay Healy, who had worked on some demos with the band before it was signed. Both "Mental Jewelry" and "Throwing Copper" were produced by ormer Talking Heads member Jerry

"We were young when we met up with Jerry, and we did what was natural and what was comfortable for the first two records," says Kowalczyk. Then we did what we naturally do as a band, which is to tear it all down [and start again). It was just more of a matter of starting from scrstcb. There were no hard feelings between Jerry and no \*

The video for "Lakini's Juice" debuted on MTV's "120 Minutes" Jan. 12, and moved into heavy rotation the next day. Other TV plans call for an appearance on "Saturday Night Live" on Feb. 15. But the main push for the album will come from the band's return to the road. Live will play a few surprise club

dates prior to the album's release, and then will start a theater tour in Philadelphia on Feb. 18. That will be followed by tours of Europe and Australia, two markets where the band is still developing a following. Live will return to the States in time to start an outdoor amphitheater tour this summer. The band is booked by Monterey Peninsula Artists, and co-managed by Peter Freedman and Dave Sestak.

# TCI Restores VH1. MTV

Cable Provider Responds To Protest After vocal protests from Viscom, Corp.), some of which are expected

artists, and viewers, the Denverbased cable provider Tele-Communications Inc. (TCI) reports that it will return VH1 and MTV to the air in Denver and many other markets after pulling the stations in late December

TCI's decision came just before a Denver press conference Jan. 22 st which popular VH1 artists Don Henlev. John Mellencamp, Jewel, and Tony Rich decried the de facto elimination of their music videos from many TCI-serviced areas. (According to VH1, the TCI move had clipped 1 million homes from the channel's 56 million-home viewer base.) Viacom and classic rock station KRFX (the Fox) Denver banded to organize the press conference and other protest efforts, encour fans to voice their support of VH1. In addition to eliminating VH1 from its Denver offerings, TCI dropped VH1 in 62 other communities, including Aspen, Colo.; Hartford, Conn.; Portland, Ore.; and Washington, D.C. The cable company pulled MTV in several smaller

markets, such as St. Charles, Mo., and Grand Rapids, Mich. It wasn't just Viacom product being affected, though; TCI also pulled E! Enter-tainment Television and Comedy Central in some areas. In the case of VH1, TCI cited low ratings for the station in independent research on viewers' favorite cable

channels, sccording to TCI spokesman Mike Smith. Like many cable providers, TCI aims to develop its own entertainment programs (through its programming arm, Liberty Media

to involve music video. With TCI's initial removal of VH1 and the subsequent star-studded out-

companies should also be the source of competing programming in which they bave a stake has reached its highest profile yet. Cable companies say their moves are part of an effort to offer the most popular quality programming, while opponents call it s conflict of interest. According to Smith, VH1 was sh

ed to return Jan. 23 in Denver, Smith says each of the other TCl systems that deleted VH1 has the option of putting it back on; likewise for MTV

"We responded to customers' quests," Smith says. "Although VH1 fans are a small part of the market, they are-like many fans of csble channels-a vocal part of the msrket. MTV fans are even more vocal. But cable fans are so passionate that if we took off any channel, we'd hear about it."

VH1 president John Sykes says TCI's turnabout is "exciting. We're so grateful that our fans and the musical artists raised their voices to have our channel reinstated.

"Viewers have a right to know when cable franchises are serving their own interests and not neces. sarily the public's," Sykes says. Mellencamp says many cable sys-

tems were "built on MTV," adding that "cable companies should realize that just because they've been around for a while doesn't mean tbey'll be around forever. They shouldn't take their position or cable subscribers for granted." BRADLEY BAMBARGER



## Billboard Bulletin Ready For Debut

Daily Publication To Deliver Music News Via Fax, Internet

It's almost here! Billboard Bulletin, the new daily fax letter from Billboard magazine is scheduled to debut Wednesday Jan. 29. If you are among the many industry professionals around the world who have accepted Billboard's introductory offer, that's the day you will start getting the

freshest music business news anywhere. With the worldwide news-gathering resources of

Billboard at its disposal, Billboard Bulletin promises to become an indispensable tool for anyone trying to keep pace with the rapid developments that have become a hallmark of this exciting business. Where Billboard pro-

vides in-depth analysis and explanation, Billboard Bulletin will offer a "quick read" each work-day morning. This new Billboard endeavor is being overseen in New York by Ken Schlager, director of strategie development for the Billboard Music Group and former managing editor of Billboard. The Bill-

board Bulletin staff is headed by

Michael Amicone, the managing editor in Los Angeles (213-525-2288), and Carolyn Horwitz, the associate editor in New York (212-536-5346) An international editor

in London will be named soon. Billboard Bulletin will be faxed daily to subscribers around the world. Each day, they will receive a carefully researched, concisely written two-page news report. On Thursday, there will be a third

page with a special Bulletin chart package. (Billboard Bulletin also will be available on the Internet as a premium service of Billboard Online. Check

www.billboard.com for details.) A full-year subscription to Billboard Bulletin costs \$450 (in the U.S. and Canada). For a short time only, you can take advantage of our great \$300 introductory rate for Billboard subscribers (U.S. and Canada). The introductory rate for Billboard subscribers in the U.K. and Europe is 235 pounds; in Asia and other areas, the introductory

rate is \$550 To subscribe, call 212-536-5261 or E-mail jsomerstein@billboard.com.

# Scott Helps Herself To A Return

AFTER A LONG HOLIDAY from the charts, Peggy Scott is back. She's Peggy Scott-Adams now, and as she told Chris Morris late last year (Declarations of Independents, Billboard, Nov. 16, 1996), she's been working with her husband in their Los Angeles-based funeral business since 1988. In the wake of Marvin Gaye & Tammi Terrell's success in the late '60s, soul duos were very popular, and Scott teamed up with Jo Jo Benson on Shelby Singleton's SSS

International label for a series of ducts, including "Lover's Holiday" and "Pickin' Wild Mountain Berries" Scott & Benson only had one album make the chart: "Soulshake" debuted on The Billboard 200 in March 1969 and neaked at No. 196. Scott-Adams' current album is

Help Yourself" on producer Jimmy Lewis' Miss Butch label out of New Orleans, Fueled by the radio track Bill," about a husband leaving his wife for a man, the disc debuts on The Billboard 200 at No. 147, besting Scott's previous peak position. Her old-school

Scott back after a 27-year and 10-month absence. SURPRISINGLY GOOD FOR YOU: Last week it won

ocals have touched a new generation, and it's nice to have

Golden Globes for best actress (musical), best song, and best notion picture (musical). This week, "Evita" continues to rebound on The Billboard 200, jumping 7-2. That makes it the highest-charting Madonna allum since "Erotica" spent week at No. 2 in 1992. After one more week in the top 10, the soundtrack will be Madonna's longest visitor in the top 10, since "Erotica" had a four-week stay, notes Keith Caulfield of Los Angelcs. He also points out that if "Evita" can knock No Doubt out of pole position, it would be the first Madonna album to hit No. 1 since "Like A Prayer" spent six weeks at the top in '89. It would also be Madonna's ourth No. 1 album out of her 12 discs that have charted.

the Golden Globe-winning "You Must Love Me," which peaked at No. 18 and this week moves 28-33, But as Chuck Taylor revealed in AirWayes (Billboard, Jan. 25), the dance mix of "Don't Cry For Me Argentina" is scheduled for release as a maxi-single due to popular demand. With the track moving 18-8 on Hot 100 Airplay this week, look for a high debut for it following its commercial release Fcb. 11.



bu Fred Bronson

FLYING SOLO: "Evita" isn't the v soundtreek meking news on The Billboard 200. The two highest debuts are movie-related albums, "Rhyme & Reason" (Parzy Tone) is the Hot Shot Debut at No. 13 while "Star Wars: A New Hone" (RCA Victor) enters at No. 49. The soundtrack to episode four of the George Lucas saga originally peaked at No. 2 when it was released on 20th Century Fox in 1977.

UN-BROKEN CHART: Toni Braxton continues her reign over the Hot 100 as "Un-Break My Heart" (La Face) Arista) collects a ninth week at No. 1. That makes it one of 16 singles in the rock era to remain on top for nine weeks or more. The song is the longest-running No. 1 hit for songwriter Diane Warren, but producer David Foster is accustomed to being on top for long stretches. His "I Will Always Love You" by Whitney Houston was No. 1 for 14 weeks,

and his "I Swear" by All-4-One ruled for 11 weeks. With Britain's Spice Girls closing in on Braxton, with their hot single "Wannabe" (Virgin) moving 11-6, we'll see how long "Un-Break My Heart" can remain at the top. And speaking of Spice Girls, Dave McAleer faxed a reminder from London that the quintet's success comes 32 years after another famous British group's breakthrough hit. He's talking about the song that moved to No. 1 on the chart for Feb. 1, 1964: "I Want To Hold Your Hand" by the Beatles.

116,000

Tammy F. La Gorce has joined Billboard magazine as copy editor. La Gorce was most recently features editor for Earnshaw Publications. Prior to that, she spent two years as a freelance copy editor and proofreader for Houghton Mifflin Co.

Saturday, Jan. 25.

Thursday, Jan. 30

Tuesday, Feb. 4 .....

Friday, Feb. 7 ......

Tuesday, Feb. 11 ....

Saturday, Feb. 8

Fidux Feb. 14

Friday, Feb. 21

Friday, Jan 31 ....

Monday, Jan. 27



Gorce holds a bachelor's degree in English from Flagler College in St. Augustine,

La Gorce replaces Carolyn Horwitz, who has been named associate editor of Billboard

Jeff Lorber

.. Peter White

... Eric Benet

..... Dio

Bohby Caldwell

Grammy Showcase

KCI is Jo k of ledeci

Boozoo Chavis

Verve Pipe

CONCERTS

.. American Music Awards Party

#### VEAR-TO-DATE OVERALL UNIT SALES SALES BY TOTAL 37,705,000 42,093,000 (UP 11.6%) CD 23,541,000 27.868.000 (UP 18.4%) AL RUMS 32 889 000 36,302,000 (UP 10,4%) CASSETTE 9.232.000 8.356.000 (DN 9.5%)

5.791.000 (UP 20.3%)

OVERALL UNIT SALES THIS WEEK 11 898 000 LAST WEEK

4.816.000

SINGLES

CHAIN

INDEPENDENT

MASS MERCHANT

NON-TRADITIONAL

12,609,000 CHANGE DOWN 5.6%

THIS WEEK 11.631.000

> CHANGE HP 2.3%

ALBUM SALES THIS WEEK

10.073.000 LAST WEEK

OTHER

10.872,000 CHANGE

DOWN 7.4% THIS WEEK

10.002.000 CHANGE HP 0.7% TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE

1997

22,226,000

4.124.000

9.915.000

37.000

78.000 (DN 32.8%)

1.825.000 LAST WEEK 1 737 000

> CHANGE UP 5.1%

THIS WEEK

1.629.000 CHANGE

UP 12%

UP 13%

UP 19.8%

UP 1.4%

NA

Rillboard Live 9019 W Support Rivd. West Hollywood. Calif: call 216/295-1712 for details. International Latin Music Conference & Awards Hotel Inter-Continental, Miami • April 28-30, 1997 Fourth Annual Dance Music Summit Chicago Marriott. downtown Chicago \* July 16-18, 1997 1997 Billboard/Airplay Monitor Radio Seminar Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-17, 1997 19th Annual Billboard Music Video Conference & Awards
The Beneally Hiller, Essenby Hills, Calif. • Nov. 20-27, 1767

For more information, contact Maureen Ruan at 212-536-5002. Visit our Web site at http://www.billboard.com Contact Sam Bell at 212-536-1402/1-800-449-1402. E-mail: sbell@billboard-online.com

ROUNDED FIGURES

19.672.000

3.443.000

9.774.000

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



SOUL ASSASSINS
Cypress Hill's DJ Muggs presents an all-star

First shot: Dr. Dre & B Real with Puppet Master,

Also featuring Mobb Deep, KRS-One, Wycief from Refugee Camp, Goodle Mob, MC Eiht, and Wu-Tang Clan's RZA.



3 NAACP Image Award nominations.

"\*\*\*\* A true original." - L.A. Times

"A colossal leap into the next realm." - Muzik, UK

One of the year's ten best

—Time, Rolling Stone, USA Today,
Daily News, and more.



TONY BENNETT

winner pays tribute to Billie Holiday on his new album in stores Tuesday, February 4th. A&E "Live By Request" special Valentine's Day night.



**SHAWN COLVIN** 

Best Female Pop Vocal Performance

"A Few Small Repairs' is full of wisdom and ravishing melodies. A rating." - Entertainment Weekly



### NAS

nominee: Best Rap Solo Performance If I Ruled The World (Imagine That).

"It Was Written" Double Platinum.

"...a hip-hop visionary." - The Source "One of the most important writers of the century." - Village Voice

"Astonishing." - Vibe



JOURNEY ny nominee: When

"Trial By Fire" Platinum plus.

# IT'S ALL IN



On top, down under with I Want You, the #1 Australian single. Want more? Their debut album is here in March.



## KENNY LATTIMORE

**Outstanding New Artist.** 

"...a rare artist...you can hear the history of soul between every 'aaah,' 'oooh,' and satisfying 'yeah."' — Entertainment Weekly

For You-for everybody

IN THE QUIVER: All new JAMES TAYLOR Perfect timing. "Hourglass" arrives this spring. On tour this summer. ALICE IN CHAINS "Men In A Box": th long. SOUL ASYLUM Checking in soon. THE LONDON SUEDE "Coming Up" this April. DOG'S EYE VIEW Everything comes together this summer. KENN MARSALLS "Blood On The Fields," a jast operal SOPHIE. B. HAWKINS Hot damm. New much. BUCKSHOT LEFONGUE Their Evolution continues the all-new BOB DYLAN classics, RIC OCASEK, JEFF BUCKLEY, STABBING WESTWARD, and JOSH WINK here, there, and everywhere. And debut allow



THE OFFSPRING

Omingcay Uesdaytay, Ebruaryfay 4th.

YAYAYAYAYA



**FUGEES** 

4 NAACP Image Award nominations.

11 million albums sold worldwide and still scorin'.

One of the 10 best albums of the year Time, Spin, Entertainment Weekly, USA Today, The New York Times.



#### **AEROSMITH** It's been 3 years since anyone's gotten any.

Finally, their new album "Nine Lives" begins February 11th with the first single Falling In Love (Is Hard On The Knees).

Album hits March 18th, Home sweet home.

**LOVE JONES** A New Line Cinema film where real life

meets pure soul-all on the upcoming original motion picture soundtrack.

Featuring Maxwell, Dionne Farris, Refugee Camp All-Stars featuring Lauryn Hill, and more. Film opens this March.



## BRUCE SPRINGSTEEN

Best Male Rock Vocal Performance: <u>Dead Man Walkin'</u>
Best Contemporary Folk Album: "The Ghost Of Tom Joad'
Best Music Video, Long Form: "Blood Brothers"

Secret Garden featured in the hit movie "Jerry Maguire."

# VII RAUSE



# Group and Best Album

One of the Best New Artists of the Year-Rolling Stone Critics Poll.

Over one million albums sold worldwide.

Hey, Dude, it's only the beginning.

#### HE PRESIDENTS OF THE UNITED STATES OF AMERICA Grammy' nominee: Best Pop Performance by a Duo or Group.

"II" aiready Gold.

U.S. tour begins February 22nd.



**Including Best** 

"Debut of the year."

— Chicago Sun-Times

## DA BRAT Da Brat's throwing "Anuthatantrum" —already Gold.

First single Sittin' On Top Of The World Gold.

Ghetto Love her brand new single and video featuring TLC's T-Boz is kickin up dust.

"A nitroglycerin explosion." — The Source

